

THE AMERICAN BIBLIOPOLIST.

A Literary Register and Repository of Notes and
Queries, Shakespeariana, etc.

"What was scattered in many volumes, and observed at several times by eye-witnesses, with no cursory pains I laid together to save the reader a far longer travail of wandering through so many deserted authors. * * * * * The essay, such as it is, was thought by some who knew of it, not amiss to be published; that so many things remarkable, dispersed before, now brought under one view, might not hazard to be otherwise lost, nor the labor lost of collecting them."—Milton, *Preface to Brief History of Moscovia*, 1732.

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Marguerite de Beaujeu, Princess of Bourbon, d. 1336.
Marguerite de Valois, (1st wife of Henry IV. of France).
Marion de Lorme, b. 1605, d. 1650.
Mary, (commonly called Bloody Queen Mary).
Madame de Montespan, (mistress of Louis XIV).
Mlle. D'Orleans, Abbess of Chelles, (great aunt to Louis Philippe).
Paule, surnamed the Beautiful, after Titian, b. 1518, d. 1614.
Jane Seymour, after Holbein, (third wife of Henry VIII).
Marquise de Sévigné.
Agnes Sorel, (mistress of Charles VII. of France).
Mlle. des Ursins, (daughter of the Prevost of Paris, b. 1409, d. 1467).
Valentine of Milan, Duchess of Orleans, 1373-1408.
Duchesse de La Vallière, (mistress of Louis XIV).
Michelle de Vitry, Baroness de Frainel, b. 1387, d. 1456.

These prettily colored portraits were engraved for the *Court and Lady's Magazine*, published in London, 1833-1842. Original impressions, such as those now offered, have become very scarce. They are peculiarly adapted for illustrating any historical work. A selection will be sent for inspection if desired.

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84 NASSAU ST., NEW YORK.

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"What was scattered in many volumes, and observed at several times by eye-witnesses, with no cursory pains, I laid together to save the reader a far longer travail of wandering through so many deserted authors. * * * * * The essay, such as it is, was thought by some who knew of it, not amiss to be published; that so many things remarkable, dispersed before, now brought under one view, might not hazard to be otherwise lost, nor the labor lost of collecting them."—Milton, *Preface to: "Brief History of Moscovia,"* 1632.

VOL. VIII.

NEW YORK, DECEMBER, 1876.

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LITERARY (AND OTHER) JOTTINGS.

"Many for many virtues excellent,
None but for some and yet all different."

ROMEO AND JULIET, II., iii., 13.

DEATH AT THE FOOTLIGHTS.

PLAYERS WHOSE INTENSITY WAS TOO TERRIBLY REAL.

TRAGEDIES THAT WERE TRAGEDIES IN- DEED—SOME MOST INTERESTING FACTS FOR THE STUDENTS OF THE PATHOLOGY OF THE HUMAN MIND.

From the San Francisco Chronicle.

The simulated but terribly realistic death of Edwin Booth in his personation of "Richard III." calls to mind the many cases in which death, or at least its sudden approach, has occurred on the stage through excess of feeling. More than one Roman tragedian died on the stage, and the history of the more modern drama affords numerous cases in point. The most notable of these is that of the actor John Palmer. He had a wife and eight children, to whom he was devotedly attached, and when Mrs. Palmer and a favorite son suddenly died, the shock so affected his nervous system that his grief never could be shaken off. On the 2d of August, 1788, he was playing at Liverpool in the principal rôle in Benjamin Thompson's translation of "The Stranger." In the fourth act he had answered, "I love her still," to the query of Baron Steinfort, regarding his wife, and then to the question as to his children he gave reply, "I left them at a small town hard by," but the words, feelingly uttered, had scarcely escaped his lips when he fell dead at the Baron's (Whitfield) feet.

While acting *Rosalind* on the 8th of May, 1757, Peg Woffington was paralyzed on uttering the words in the epilogue, "I'd kiss as many of you as had beards that pleased me."

Molière, while acting the sick man in the well known "Malade Imaginaire" on the fourth night of the run, be-

came perceptibly weak and ill. When he came to the place where he was supposed to fall dead on the stage, he acted the part so naturally that the audience became alarmed. The actor was picked up and carried to his home in the Rue Richelieu, and before his friends even could be summoned he expired.

Moody, the actor, was performing *Claudio* in "Measure for Measure." When *Isabella* commended him to prepare for execution and he began to answer, "Ah! but to die, and go we know not where," he suddenly fainted, and died before he could be carried from the stage.

In 1777, Samuel Foote was seized with paralysis while acting in his comedy, "The Devil Upon Two Sticks." He rallied, however, spent the summer at Brighton, and was subsequently ordered by his physicians to France. While at Dover, *en route*, he was seized with a shivering fit. He breathed his last on the afternoon of the 21st of October of the same year.

The great Edmund Kean, too, may be said to have died in armor. His last appearance was in the character of *Othello*, and in the passage beginning "Oh! now forever farewell the tranquil mind, his voice and articulation gradually died away, and he whispered to his son, "Speak to them, Charles, I'm dying."

Harley did not actually die on the stage, but he was conveyed from the theatre in a state of insensibility after playing *Launcelot Gobbo*, when he quoted *Bottom's* words, "I have an exposition of sleep come over me," and from the time of this utterance he was speechless to the end.

Mrs. Glover was speechless on the occasion of her farewell benefit on the 12th of July, 1840. She died on the 15th.

Clara Webster was fatally burned on the stage of Drury Lane Theatre during the ballet.

Gottschalk, the great pianist, fell dead while performing his favorite composition, "La Morte."

At Bath, in September, 1874, Miss Maria Linley expired while singing, "I know that my Redeemer liveth."

Cummings, the actor, fell dead, on the stage, June 20,

1817, while performing the part of *Dumont*, in Rowe's tragedy, "Jane Shore," just as he had uttered the closing words of the piece:

Be witness for me, ye celestial hosts,
Such mercy and such pardon as my soul
Accords to thee, and begs of heaven to show thee,
May such befall me at my latest hour.

James Bland, the clever artist well known for his pleasing assumptions of the monarchs, in Planché's extravaganzas, expired at the stage door of the Strand Theatre, immediately after entering for the purpose of discharging his professional duties.

Mr. Barrette, a talented actor of old men's parts died in a cab that was conveying him home, after he had played in a farce and afterward dressed for *Polonius*.

James Rodgers may be said to have died on the stage in 1863. After absolutely exhausted, he still continued to exercise his mirth-provoking powers. On the evening before his death he had struggled through the part of *Effie Deans* in a travesty in the St. James's Theatre, and on his return he was so utterly used up that he was unable to make the effort to undress himself and rested in his arm-chair till morning with his clothes on. The next morning, thinking he had in a measure recovered, he took his violin and played over a song he was going to introduce into the burlesque. But as the day advanced he became so weak and breathed with such difficulty that he felt compelled to send a message to the theatre that he should be unable to play. Claspings his wife's hand and turning to a friend, he said, with a feeble effort to cheer them with a smile, and in his characteristic manner, "The little rattle is over," and soon afterward expired.

In the Holiday Street Theatre, Baltimore, on the evening of October 13, 1874, Mr. John Ferris was playing the part of *George Talboys* in "Lady Audley's Secret." At the close of the first act he said as he went off the stage, "I am feeling very badly; just feel my arm. I fear it is paralyzed," and when the time arrived for Ferris to make his reappearance on the stage he was told to go on and he would feel better; he went on, but began to stagger around the stage so much that the audience, thinking he was intoxicated, laughed and shouted. Miss Stella Mortimer, who was playing *Lady Audley*, rushed toward him to push him into the well as required by the play; but he said, "Leave me alone." She then saw that he was in a semi-conscious state, and that he was frothing at the mouth. He was carried off the stage by several of the other actors, and the curtain fell upon a scene of great excitement. He died in his residence in less than four hours.

PERCY'S (BISHOP) BALLADS AND ROMANCES—Bishop Percy's Folio Manuscripts. Edited by John W. Hales, M. A. Fellow and late Assistant Tutor of Christ College, Cambridge; and Frederick J. Furnivall, of Trinity Hall, Cambridge; assisted by Professor Child, of Harvard University, Cambridge, U. S. A., W. Chappell, &c. In 3 volumes, 4to. Largest Paper, (Whatman's

best ribbed paper.) Together with "The Loose and Humorous Songs," privately printed, which are omitted in the three volumes as published. London, 1867-68. £8 8s 0d

These copies are printed off for Public Libraries and Book-collectors, on paper, resembling that of the large paper copies of the Quarto Dutch Editions of the Greek and Latin Classics. Bishop Percy's Manuscript is a perfect treasure-house to all who study the archæology of the English language. Words as a study must be taken, in their varying significations, as reflecting the habits of thought of the different periods of time through which they have existed; and in no form is the true vigor of language shown more forcibly than in the original texts of the popular ballads of a nation. Bishop Percy used these materials for a popular purpose, as furnishing pleasant and agreeable reading for a refined class of readers, and consequently made considerable alteration in the text to suit the refinement of his day. Hence the great value of this edition, which preserves most conscientiously both the original spelling and pointing of the folio manuscript, and addresses itself to a highly educated class of readers, to whom the antiquity of words is the most important element towards a perfect knowledge of the philosophy of language.

CONCERNING BOOK ADVERTISEMENTS. The approach of the holiday season begins to be manifest by other signs than those of the calendar, and one of the most unfailing of these signs is the growth of the list of book advertisements. The publishers are busy at this season with the manufacture of fine books and pretty ones, big and little volumes for big and little folk, which must be hurried into the hands of the retail dealers, that they may be ready for the season of presenting. Scarcely any other thing is so generally given as books are, for the reason that scarcely any other fit present may be had at so small a cost, while in most cases nothing could be more appropriately given.

It is a curious fact that Mr. Geo. P. Putnam used to say that nobody had yet explained that almost any book sells better if published in the autumn than if issued at any other time of year, and that the spring is the next best time. Reasoning *a priori* one would think that books which are not especially meant for holiday sale ought to find as good a market in January or July, as in October or April, but the fact is otherwise, and an attempt to account for the fact by reference to the habit of going out of town and returning at certain seasons is defeated by the reflection that in England the seasons of town and country life do not coincide with ours, and yet the autumn and the spring are there as here the best times for selling books.

An examination of the publishers' lists suggests one other reflection which is worth noting, namely, that the makers of books have very generally reduced their prices in sympathy with the general decline in values. This is in part due, perhaps, to the reformation which was made in the business of bookselling by the organization

of the new trade association, but it is still more largely due to the fact that the publishers are, as a class, quick to recognize the tendency of the times, and prompt to adjust their business to new conditions. Books are greatly cheaper here than they are in England, and they have a much larger sale. It is a good habit of Americans to own books, and not merely to borrow them from circulating libraries, and the habit enables our publishers to supply standard works at a lower price than that at which English booksellers can sell books of a similar kind.

Finally, let us say, book advertisements are profitable reading matter always, whether or not the reader is able to buy the books advertised. It is well worth while to know what is happening in literature, and the first news of important matters is often found in advertisements of this class. To read them helps in no small degree to keep the reader well informed with respect to the literature of our time.

Messrs. Palmer and Howe, of Manchester, have on view a most sumptuous copy of Shakspeare's Works, interleaved in a similar style to a New York copy, referred to in the *Publishers' Circular* of August 16. Such a treasure will doubtless soon find a customer. It forms 24 folio volumes, elegantly bound in scarlet morocco, and comprises between three and four thousand illustrations, and about fifty different portraits of Shakspeare. This wonderful collection of illustrations, comprises many valuable and complete sets of proofs and prints of all the various illustrations from the earliest period down to the present time, including those by the most famous artists, both English and Foreign. The work of gathering these plates and inlaying them to one uniform size, has been the work of years and a labor of love with the collectors: it is therefore impossible to estimate the cost. The text is Charles Knight's and arranged in the following order:—Biography, 1 vol.; Comedies, 8 vols.; Histories, 6 vols.; Tragedies, 8 vols.; Doubtful Plays, Poems, Glossary, &c., 1 vol. The above rather indifferent description is a cutting.

The residence of Mr. TENNYSON, at Haslemere, and the poet himself, are thus described by our contemporary, the *London World*: "The house is modern Gothic, designed in admirable taste, with wide mullioned windows, many-angled oriels in shadowy recesses, and dormers whose gables and pinnacles break the sky-line picturesquely. Within, every thing is ordered with a quiet refined elegance that has in it, perhaps, just a *souffçon* of an affectation of æstheticism not quite in keeping with the spirit, either of modern or of mediæval life. The hall, in spite of its richly tessellated pavement, has a delightful sense of coolness in its soft half-light. The lofty rooms have broad high windows, the light from which is tempered by delicately colored hangings: walls of the negative tints in which modern decorators delight, diapered with dull gold; and paneled ceilings of darkly stained wood with moulded ribs and beams. High-backed chairs, of ancient and uncompromising

stiffness, flank the table, typifying the poet's sterner moods; while in cozy corners are comfortable lounges that indicate a tendency to yield sometimes to the seductions of soft dreams and inspirations. Nowhere is the spirit vexed by garish ornament or the eye by glaring color. A few good etchings and paintings hang on the walls; among them an excellent copy of the 'Peter Martyr,' which is doubly valuable since the destruction of the original. But there is one room in which all that is most interesting in this house centres.

The door opens noiselessly, and the tread of your feet is muffled as you enter a dim corridor, divided from the room by a high screen. The air is heavy with the odor of an incense not unfamiliar to men of letters; and if you could doubt whence it arose, your doubts would be speedily dissolved as the occupant of the chamber comes forward to meet you, the inseparable pipe still between his teeth. The figure, though slightly bent, bears the burden of its sixty-six years lightly; the dark mass of hair falling backward from the broad high forehead, and the 'knightly growth fringing his lips,' are but sparsely streaked with silver; and the face, though rugged and deeply lined with thought, is full of calm dignity and of a tenderness strangely at variance with his somewhat brusque tone and manner. His disregard of the conventionalities of life is thoroughly natural and unaffected. His suit of light gray hanging about him in many a fold, like the hide of a rhinoceros, the loose ill-fitting collar, and carelessly knotted tie, the wide low boots, are not worn, you may be sure, for artistic effect, or with the foppishness of a BYRON. The spirit of the man speaks as plainly in his garb as it did when he lashed his critic with that cutting,

"What profits now to understand
The merits of a spotless shirt,
A dapper boot, a little hand,
If had the little soul be dirt?"

DR. JOHN HILL BURTON, the historian of Scotland, has written an interesting memoir of his old school-fellow and lifelong friend, the late Prof. W. Spalding, to accompany the reprint of the latter's admirable "Letter on the Authorship of 'The Two Noble Kinsmen,'" which will be produced this autumn by the New Shakspeare society. Mr. Harold Littledale, of Trinity College, Dublin, has for some time been engaged on,—1, a reprint of the original quarto of the play, with collations of all the other editions;—2, a revised text in the old spelling, with notes, glossary, and introduction. It was thought right to reprint Prof. Spalding's letter, not only because of its excellent dealing with the play, but because it contains one of the best analyses of the characteristics of Shakspeare's latest style and the secret of his supremacy. Some short notes and introduction will, perhaps, be furnished by Mr. Harold Littledale and Mr. Furnivall. The book will be No. 1. of the eight series of the New Shakspeare Society publications.

The bust of CHARLES KINGSLEY has just been unveiled in the baptistry of Westminster abbey. This

is becoming a second "Poets' Corner," the statue of WORDSWORTH and the busts of KEBLE and MAURICE being already placed there, and the stained window through which the light shines on the brows of KINGSLEY and MAURICE has it in the figures of GEORGE HERBERT and COWPER. The ceremony was very simple. Mr. MAURICE KINGSLEY drew the cloth away in the presence of a small group of the family and some few intimate friends, and Canon DUCKWORTH, who succeeded Mr. KINGSLEY in his canonry, said a few graceful words as an *éloge*. The bust itself is an extremely fine work, equal to anything Mr. WOOLNER has done. It is fitly placed, hard by that of MAURICE, and the presence of KEBLE also serves to point the fact that all theological controversies are stilled in the grave, and that the fiery soul which fretted CHARLES KINGSLEY's body, and the sweet singer who was also an acrimonious controversialist, are both at rest, where beyond these voices there is peace.

We are glad to hear that the New Shakspeare Society, considering the interest that must be felt by all Shakspeare students and dwellers in the metropolis, in the London of Shakspeare's time, has resolved not to confine its four-times enlarged map of London in 1593 to its own members, but has made arrangements with the proprietors of the *Graphic* to take an electrotype of the map, and issue copies in one of the widely-circulated numbers of that journal.

LORD ALBEMARLE after meeting Mrs. HARRIET BEECHER STOWE one day at dinner at Lord JOHN RUSSELL's, said: "We severally did our best to amuse the authoress. 'Depend upon it,' whispered Lady GREY to me, after dinner, 'we shall all be down in the next book.' So we were. For my part I am satisfied with the figure I cut in *Sunny Memories*."

MR. G. O. TREVELYAN, M. P., edited a selection from Lord Macaulay's writings, to which he appends explanatory notes. The volume is published by Messrs. Longmans.

SENHOR BULHAO PATO, a Portuguese poet, is engaged upon a translation of "Hamlet." This writer has written much which has been admired, both in Portugal and Brazil; he has also published a translation of portions of "Romeo and Juliet." Portuguese people maintain that Senhor Bulhao Pato is a poet *pur sang*, and his verses have about them the ring of the true metal.

MR. R. GRANT WHITE, the best known of the American Shakspeare editors, took the chair at the first meeting of the New Shakspeare Society when Miss Lee's paper "On the Second and Third Parts of Henry the Sixth" and their originals, "The Contention" and "True Tragedy," was read, in which she contests Mr. Grant White's view as to Shakspeare's share in the earlier plays.

When Charles Dickens was in this country the last time, a wise and witty American, in the course of a long talk, confessed a hearty admiration for the "Tale of

Two Cities," asserting that it was, in his opinion the very best of all his interlocutor's books. Said Dickens, frankly, "I think so, too."

The "Life of Charles Kingsley," which will appear during the present winter season, will, we are informed, contain, as a fac-simile of his handwriting the manuscript of his well-known "Three Fishers."

196, Piccadilly.

THE CHISWICK PRESS.—IN the account of the Chiswick Press given in a letter to the *Athenæum* of the 19th of August, there is a paragraph which is calculated to mislead your readers. They would gather from it that William Pickering commenced his career as publisher in 1828-9, and on this "beginning" his fame was built, he depending for it on his connexion with the firm of Whittingham. The fact is that, previous to this date, and previously also to any connexion with the Chiswick Press, he had established a considerable reputation. He had published all the leading English historical classics of that day; and his editions of these works had brought about a revolution in the publishing trade. Three beautifully printed editions of Shakspeare had already been published by him, as also editions of the principal poets from Chaucer downwards. Space will not allow me to name a tithe of his popular and antiquarian publications. Besides these, he had published a series of Latin and Italian classics, the typographical skill displayed in which has never been equalled by any English printer; Didot, of Paris, having alone attempted to rival it. This was all done before Whittingham had printed a line for Pickering; but to Pickering the Chiswick Press owes the first introduction of the typographical ornaments on which it prides itself. These titles, initial letters, borders, and ornaments were designed for Pickering by Stothard, Gerente, and Willemet, and some of the best, *con amore*, by Mr. F. Montagu. To these W. Pickering added a large collection, copied from the best old designs of Geoffrey Tory, Pigouchet, and others. Without the knowledge of old books which Mr. Pickering possessed, no such collection could have been made. It was rather, therefore, Pickering who helped the Chiswick Press to its present standing than that William Pickering owed his reputation to the Chiswick Press. That Mr. Whittingham was an able coadjutor during the period that the two worked together it is not intended to dispute; but he was neither the author of Pickering's fame nor of the peculiarities for which Pickering's publications and the Chiswick Press books are chiefly prized.

BASIL MONTAGU PICKERING.

This is what Mr. M. D. Conway tells of the parrot of the late Lady Stanley; "Last year Lady Augusta Stanley's parrot escaped, and the Dean and a number of the clergy, including the Archbishop, who were with him at the time, went out into the garden to find the bird. The search was in vain for a time, but presently a voice came from the trees above, saying, 'Let us pray!' It was a familiar voice, and Lady Stanley

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laughed, then the Dean laughed, and finally the whole ecclesiastical group roared, as the parrot-cry came again with unctious, "Let us pray!"

It will be thirty-nine years next 7th of December since Mr. DISRAELI made his maiden speech in the House of Commons—an oration which, amidst a storm of ridicule and opprobrium, he concluded with the memorable sentences thus reported in the *Morning Chronicle* of the following day: "I am not at all surprised, Sir, at the reception which I have received [continued laughter]. I have begun several times many things [laughter], and I have often succeeded at last [fresh cries of "Question"]. Ay, Sir, and though I sit down now, the time will come when you will hear me." Not "shall hear me," as we have been accustomed to quote it with due emphasis any time during the last twenty years. Here is a description of Mr. DISRAELI's personal appearance on this memorable night, as described by an eye-witness: "He was very showily attired, being dressed in a bottle-green frock-coat and a waistcoat of white, of the Dick Swiveller pattern, the front of which exhibited a net-work of glittering chains; large fancy-pattern pantaloons, and a black tie, above which no shirt collar was visible, completed the outward man. A countenance lividly pale, set out by a pair of intensely black eyes and a broad but not very high forehead, overhung by clustered ringlets of coal-black hair, which, combed away from the right temple, fell in bunches of well-oiled small ringlets over his left cheek." Hughenden House, the manor over which the youngest of England's earls holds dominion, has been associated with not a few names of distinction. In a chapel of the church are many knightly tombs of those who were once lords of the manor. Here PHILIP STANHOPE, Earl of Chesterfield, frequently resided when the estate belonged to him. But of all its successive owners, none has made more distinct a mark on his age than, or imprinted his name in characters so brilliant on the page of history as, he who, uniting the dash of a DE MONTFORT with the polish of a CHESTERFIELD, has stepped by step risen to be Prime Minister of a mighty empire.

HERR WILHELM BUCHNER concludes the sympathetic notice of the German poet Freiligrath in a supplement to the *Allgemeiner Zeitung* of the 17th inst. The years of exile he spent in England are described in gloomy language. In May, 1866, he writes:—

"I have now been five years in England. The result is that I love Germany more than ever. I have no weak home-sickness, and certainly do not wish to return unless it can be done with honour. But the feeling of being in a foreign land makes itself more sensible each year. The children take more readily to foreign ways; but that is often a source of pain to me. A good education is dearer here than elsewhere, and the English school turns them into downright Englishmen."

Freiligrath's fiery revolutionary zeal, as we all know,

was finally quelled, and he died fully reconciled with the United Fatherland. A national subscription, amounting to 60,000 thalers, rescued him from poverty, and national welcome greeted the grey-haired poet on his return home. His contributions to the *Athenaeum* are mentioned in Herr Buchner's memoir.

We learn that Mr. Quaritch, of Piccadilly, is about to publish a popular edition of Lady Charlotte Schreiber's translation of the celebrated Welsh stories called *Mabinogion*. In a small and cheap form, it will enable readers to acquaint themselves with the original sources of the famous Arthurian romances.

The Rev. W. H. H. Murray modestly proposes to do for the Adirondack region what Mr. Bret Harte has done for California. He has gone into these woods for seven years, and proposes now to write a series of stories or legends connected with them.

A ROW IN THE HOUSE OF LORDS.—1853.—I was witness to a curious scene in the House of Lords, on the 25th of April of this year, and as a very imperfect account of it is given in Hansard I offer my version. The debate was on the "Clergy Reserves in Canada" bill. The Bishop of Oxford, Dr. Wilberforce, in making some quotations, smiled. This gave offense to Lord Derby. The Bishop admitted the smile, but denied any intention thereby of imputing anything offensive. Lord Derby—I accept at once the explanation that has been offered by the Right Reverend Prelate, but when he tells me that it is impossible for him to say anything offensive, because he has a smiling face, he will forgive me if I quote in his presence from a well-known writer, without intending in the least to apply the words to him:

"A man may smile and smile and be a villain."

Lord Clarendon, [in a voice of thunder.]—"Oh! Oh! Oh!" Lord Derby—What noble peer is it whose nerves are so delicate as to be wounded by a hackneyed quotation? Lord Clarendon—I am that peer, and protest against any noble Lord applying even in the language of poetry, the epithet of villain to any Member in the House, most of all the use of such an expression by a lay peer towards a Right Reverend Prelate. Peacemakers rose on both sides of the house. The reporters had left the gallery, the house was proceeding to a division. Lord Clarendon poured out a glass of water and drank it off. Lord Derby at the same time filled another bumper of water and called out across the table, "Your good health, Clarendon," and so the affair ended. Lord Derby was probably not aware that the same quotation from "Hamlet" had, more than fifty years before produced a somewhat similar scene in the House of Commons. My authority was the late Sir Robert Adair, who was present. The contending parties were Tierney and Pitt, who had fought a duel a short time before. Tierney was addressing the House. Pitt smiled contemptuously, upon which Tierney said, "The Right Honorable gentleman smiles, but need I remind him

'that a man may smile and smile—' here he paused. 'Take the fellow a message from me,' cried Pitt to one of his followers, but before the bearer of the hostile mission could reach the opposite benches, Tierney added, "and yet be a minister." So the affair ended in a laugh instead of a duel.—*Lord Albemarle's Recollections.*

The *Academy* states that Mr. Furnivall's first book for the New Shakspeare Society is in the binder's hands. It is William Stafford's examination of the complaint of his countrymen in Shakspeare's youth, A. D. 1581, about the dearth (dearth) of things, and other general social troubles; and it contains a good deal of information as to the condition of the country. The chief cause of the rise in prices Stafford holds to be the debasement of the coin by Henry VIII.

Miss Martineau's Biographical Sketches (Macmillan) has reached a fourth edition, and the book has been enlarged by four new sketches of Sir John Herschel, Sir Edwin Landseer, Barry Cornwall, and Mrs. Somerville, as well as by a curious autobiographical sketch, all of which are printed from the *Daily News*.

The Richmond *Despatch* contains a letter from a Virginia lady now in London, concerning the neglected condition of the tomb of Captain JOHN SMITH. His remains lie under the old Church of St. Sepulcher, which stands in the very heart of London, and the exact situation of the tomb is thus described: "One flag-paved aisle divides the nave; another crosses it near the eastern end. The two entrances are at the extremities of the cross aisle. In this cross aisle, near the intersection, a large slab covers the grave of Captain JOHN SMITH, the pioneer hero of Virginia. The trampling feet of eight generations have in 250 years utterly obliterated whatever inscription or epitaph recorded his deeds and virtues. Not a letter remains. One morsel of carving, sheltered by its proximity to the pews, alone serves to identify the stone. But this identification is beyond dispute. It consists of the upper dexter corner of a shield containing the three Turks' heads, which SMITH was permitted to bear in his coat of arms after he had in three single combats slain the Turkish champion, BONNY MULGRO, and his two companions. The remainder of the shield has, like the inscription, vanished." The writer adds that the interior of the church is shortly to be thoroughly renovated, and suggests that Virginians undertake to restore the exterior of Captain SMITH's tomb. Accordingly, the *Despatch* has opened a subscription, each contribution to be \$1 for that purpose.

A CORRESPONDENT writes:—"At a sale of pictures and curiosities at Hastings, on the 22nd ultimo, the pictures being of the 'pretty' class usually submitted to the casual connoisseurs of watering-places, and possibly worth buying after Sydney Smith's canon, viz, 'Never give more for a painting than you deem the frame worth,' some undoubtedly genuine curiosities were

offered for competition. Among these latter was a volume about half filled with franks and autographs from personages more or less celebrated when George the Fourth and his immediate successor were kings. The attractive items in this volume were two short letters written by Her present Majesty, one in the childlike large script of a beginner, of the age of about six or seven; the other bears date after her ascension to the throne, and both are addressed to her aunt, the late Princess Sophia. The earlier of these two royal autographs is so creditable to our Queen's well-known amiability of character, that your readers may be pleased to read a transcript of it. It runs thus, 'How do you do dear aunt? do you love poor Vicky? dearest aunt this is a present for you VICTORIA.' I need hardly add that the original, in accordance with the custom of writers of so early an age, is innocent of punctuation."

Of late years the Spanish nation has taken a laudable interest in keeping the memory of Cervantes green. On the anniversary of his birthday, the poets (very numerous in Spain) in all the principal cities improve the occasion by awarding premiums and reciting verses in honor of the immortal author of the "Quijote." The Madrid *Epoca* under the heading of "The Prison of Cervantes," calls attention to the alarming state of decay of the house in "Argamasila del Alba," in the cellar of which, as an extemporized dungeon, tradition asserts that Cervantes was imprisoned, and where he penned at least a portion of his work. It was in this cellar that a few years since the Madrid publishing house of Rivadeneira erected a press, and printed their edition *de luxe* of "Don Quijote." The house was, some years since, purchased by the late Infante Don Sebastian, with a view to a complete and careful restoration; but political changes and his death prevented the realization of his project. The *Epoca* now calls public attention to the state of decay of the house, with a view to an immediate restoration.

MESSRS. MACMILLAN & Co., will publish shortly a contribution to the history of popular progress, and of struggles for the free expression of opinion, in the press and elsewhere, from 1660 to 1820, with an application to later times. The nucleus of the volume is formed by the stirring events of the American War and the French Revolution, when popular opinion found expression through such channels as the writings of Junius and Wilkes, the trial and speeches of Horne Tooke, of Cobbett, and of William Hone.

ELIZABETH WALLBRIDGE, "The Dairy-man's Daughter," is known to every tract distributor in the world. The tract containing the story of her life has been translated into nineteen languages, and has had a circulation of 4,000,000 copies.

"THE LADY OF LYONS."

LORD LYTTON's statement that he took the plot of the "Lady of Lyons" from "indistinct recollection of the very pretty little tale, called "The Bellows-Mender,"

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supported by the fact that a drama resembling his own in many respects was produced at Sadlers' Wells, with the title of "Peyrooroo, the Bellows-Mender;"—we are not certain of the orthography of the name,—has been held definitely to settle the origin of a play which may boast of having been the most popular English drama of the present century. It seems probable, however, that Lord Lytton had a recollection, tolerably distinct, of a comedy by Mrs. Behn, entitled "The False Count," a portion of the intrigue of which is exactly analogous to that in his own work. "The False Count; or, a New Way to Play an Old Game" was produced at the Dorset Garden Theater, in 1682, the principal parts being played by Nokes, Leigh, Underhill, Lee, Mrs. Davis, Mrs. Petty, and Mrs. Correr, or Currer. Isabella, the daughter of Francisco, a merchant is "proud vain, and foolish," and "despises all men under the degree of Quality." A plot to humble her is framed between Carlos, the Governor of Cadiz, and Antonio, a young merchant. A chimney sweep, entitled Guillom, a "fellow of quick wit and good apprehension," is sent for, dressed in gay cloths, furnished with money, "an equipage," and instruction, and is invested with the title of Count. Thus disguised, he marries the proud beauty. The workmanship in the earlier play is coarse, but the resemblance in motive does not end with the mere outline of plot indicated. Isabella's pride shows itself in a manner not unlike that of Pauline. She thus addresses the "False Count":—

Name not your titles, 'tis yourself I love,
Your amiable, sweet, and charming self,
And I could almost wish you were not great,
To let you see my love.

To squeeze from revenge the last drop of gratification, Carlos insists that Guillom, when he has married the lady, shall fetch her away in his original costume. He appears, accordingly, as a chimney-sweep, and kisses her on the cheek, leaving on it, of course, a black mark in so doing. Different as is the work of the two authors, there is resemblance enough to suggest distinct obligation on the part of the latter. It is possible some earlier piece, French, or perhaps Spanish, supplied both dramatists with the idea. The notion of dressing a man of humble birth as a gentleman occurs in the "Précieuses Ridicules" of Molière, and also in an earlier play by Chappuzeau, entitled "Le Cercle des Femmes." The resemblance between the two plays is pointed out as a literary fact worth mentioning, and is not supposed to detract from the worth of Lord Lytton's drama, whatever that may be.

MR. CHARLES G. LELAND, author of "Hans Breitmann's Ballads," "Pigeon English," and other works of humor and learning, has in the press an original fairy story, profusely illustrated from his own pen, and called "Johnnykin and the Goblins." This volume will be the most noteworthy in Messrs. Macmillan & Co.'s list of Christmas juveniles. It is an extraordinary extravaganza.

NEWS of a fresh Chaucer, from Canterbury.—Mr. J. B. Sheppard writes to Mr. Furnivall, that "William le Chaucer, dictus Le Taverner," was an inhabitant of West Chepe, London, or, at all events, a parishioner of St. Mary-le-Bow, in 1327. He was a man of some standing, a member of the Local Government Board of the time, or what was equivalent to it; and in that capacity he, with his colleagues, executed a 'Composition' with the authorities of Christchurch, Canterbury, who held the parish church 'in proprios usus' (*Reg. L. 119*). Thomas Chaucer (formerly supposed to be the son of the poet) and his wife were admitted to confraternity with the Chapter of Christ Church in 1420 (*Reg. Q. 18, sub dat.*) Over Thomas Chaucer's name is faintly written 'Thomas Tyrrell'; and, after a lapse of thirteen years, a Thomas Tyrrell was admitted to the same privilege of confraternity." That another well-to-do Chaucer existed in London before the poet's time, whose granddaughter the latter might have married, in accordance with the French custom of keeping property in the family, strengthens somewhat Mr. Furnivall's supposition that Geoffrey Chaucer married a namesake, Philippa Chaucer, when he settled for life in London in 1374, and did not marry Philippa Picard in 1366, when both he and she were in the royal household, and he desperately in love with some lady who refused him.

MM. ERCKMANN and CHATRIAN have just issued in Paris a new volume, "Souvenirs d'un ancien Chef de Chantier." It tells the story of a workman on the Suez Canal, but is said not to be different from their usual Alsatian tales.

"As dull as 'Daniel Deronda'" is at present the London *Athenæum's* favorite comparison.

How STUART's portrait happened to be painted for Faneuil Hall is thus related by JOSIAH QUINCY: "A full-length portrait of WASHINGTON was painted by STUART for the Marquis of Lansdowne. WINSTANLEY went to London and made several copies of it. One he brought to Boston, and by my permission put it up in my office in Court Street. He soon asked me to lend him money upon it. I refused. He took the portrait away, and afterward induced Mr. S. PARKMAN to lend him money upon it, and then went off and left him the picture. Mr. PARKMAN offered to present it to Faneuil Hall, but when the gift was offered at a town-meeting, a blacksmith from the North-End rose up and vehemently opposed its acceptance, saying that it would be a lasting disgrace to the town of Boston to accept a copy of a portrait of WASHINGTON by STUART when the artist himself was residing in Boston, who ought to be employed to paint an original for Faneuil Hall. The offer was declined, the blacksmith carried his point, and Mr. PARKMAN, apparently coinciding in his opinion, employed Mr. STUART to paint an original portrait of WASHINGTON, which he presented to Faneuil Hall. WINSTANLEY's copy was sold to the United States government."

The new volume of poems upon which M. Victor Hugo is engaged is thus far purely literary in its character, not dealing with political questions. Several of the poems are satires, in which the poet does his best to rub off old scores.

THE extensive collection of rare Italian books formed by the late Chevalier J. Marchetti, of Turin, was announced for sale by Messrs. Sotheby, Wilkinson & Hodge at the latter end of November. Amongst other rarities is a set of fifty-six Tarot Cards, designed and engraved by J. M. Mitelli, for the Italian game of Castrato. The collection is also rich in manuscripts on vellum and paper; books printed on vellum—works printed in the fifteenth century;—excessively rare Italian literature (including scarce editions of Aretino, Ariosto, Bando, Boccaccio, Dante, Petrarca, Savonarola, Tansillo, Tasso, &c.), a complete series of the *Testi di Lingua*; a valuable series of pageants, romances of chivalry, in prose and verse; works printed by Bodoni, and of books issued from the Aldine Press. Amongst the splendid bindings are specimens of the libraries of Gregory the Fourteenth, Clement the Fourteenth, Diana of Poitiers, Francis Visconti Sforza, Renouard, Nodier, Yemenez, &c., and of the bibliopegistic skill of Le Gascon, Padeloup, Derome, Capé, Lortic, Bauzonnet, Hardy, Petit, and other eminent French binders.

A WEALTHY American gentleman, who had seen the late Dr. Kimbault's library, has liberally offered to purchase it entire, and to present it to his native State. The executors have, however, found that there would be a difficulty in valuing some parts of the collection, for want of precedent, and have, therefore, decided to send the whole to Messrs. Sotheby, Wilkinson & Hodge, to be sold by auction early in the spring. During the pressure of long-continued illness, and consequently of lack of income from his profession, Dr. Kimbault sold to that enthusiastic collector of rarities, Mr. Julian Marshall, several of the manuscripts of Henry Purcell, and the unique caricature of Handel by Goupil.

THE New Shakspeare Society has obtained the help of Col. Chester in compiling for it a volume of the Wills of Actors and Authors of Elizabeth's and James the First's times, to form part of the Society's Eighth or Miscellaneous Series. The volume will also contain notes by Col. Chester on the ancestry and descendants of every testator, with extracts from the very extensive collections of parish registers, &c., which Col. Chester possesses.

WE are glad to hear that the many proofs of his admiration for Miss Austen's novels which are to be found in the letters of Lord Macaulay, have led to a renewed demand for her writings, and that Mr. Bentley has found the sale of his well-printed and convenient edition of her novels considerably increased in consequence. There is some hope for English fiction if 'Pride and Prejudice,' 'Emma,' and 'Mansfield Park,' regain popularity. Those who are familiar with them will not tolerate the vulgar flashy novels of the present day.

A MS. libretto, by the late Madame George Sand, will be set by Madame Pauline Viardot-Garcia.

FROM THE "PUBLISHERS' CIRCULAR."

"We are not fond of centenaries, having 'assisted' at too many, from the tercentenary of Shakspeare at Stratford-on-Avon—a really notable and very successful affair, notwithstanding the coldness of some who should have been foremost—to the latest centenary that one can recall. But we confess to having a kind feeling to the proposal of Mr. J. S. Hodson, which he has lately received, for a celebration of the quarcentenary of printing, which should be held next year, as the year 1477 was the first year in which a book was printed in England. This was 'The Dictes and Sayings of the Philosophers,' dated November 18th, 1477, 'emprynted by me, William Caxton, at Westmestre.' The well-known 'Booke of Chesse,' which generally is cited as the first book, bears the date 1474, and was probably printed at Bruges and brought over to England. Under these circumstances, next year would be the time for celebrating the anniversary, and Mr. Hodson suggests that the Printers' Pension, Almshouse, and Orphan Asylum Corporation is the most fitting body to undertake this quarcentenary celebration, and as the Corporation is about completing its 50th year of existence, the time would appear opportune also, as its jubilee festival could be commemorated at the same time. He further suggests that an exhibition of antiquities and curiosities connected with the art be held at some suitable public building (the Stationers' Company might be solicited to offer their hall), such exhibition to be opened for not less than a week, and to take place in June next; and to hold the jubilee festival of the Corporation during the same week. He believes that authors, printers, type-founders, booksellers, and stationers would be willing to assist in such an undertaking, if properly and judiciously arranged; and he proposes that a special committee of the most influential London master-printers and authors should be appointed to take the management of the exhibition under their care. Mr. Hodson hopes that authors, publishers, printers, and type-founders—may we not add paper-makers?—booksellers, and others would be willing to assist in such an undertaking, and we think with him. We believe that it is only the *Voce della Verità* and such ultramontane organs in the Press that can be found willing to go back to the days when printing was not. Dark ages they were indeed; and if we only consider what the Press has done, if merely in the printing of Bibles and of bringing the glad tidings the sacred books contain home to the meanest scholar, we shall be not only ready but anxious to show what has been done, what printing was and what it is. Our clever and well-edited contemporary the *Printers' Register* should look to this; a curious exhibition, some what after that of the scientific instruments at South Kensington, might be made of the antiquities of printing. A model of what we may suppose Caxton's press was like—and we believe that there are antiquarian

printers who could give a shrewd guess—Mr. William Blades, for instance—should be antagonised to and compared side by side with the Walter press, the model, we believe, of safe and fast printing, the Hoe press, and others. The identical press at which Franklin worked might be got back from America, on loan, of course; and the Chinese and Japanese methods of printing by words, the new 'logotype,' which has just come up in America as an invention, might be shown to us. Woodcuts, wood drawing, copperplate engraving and printing, and a hundred other matters at once instructive and wonderful to the uninitiated in the history of books and book-making might attract and delight the British public. We have already gone as far as we can in the *facilis descensus* which leads to the *Avernus* of bathos and folly. We have had a wonderful exhibition of dolls, and another of modes and robes, those mad eccentricities called ladies' dresses: perhaps something which has benefited the world more than anything else may stand a chance."

The death of Sir Philip Francis, Her Majesty's Consul-General in Constantinople, and Judge of the Supreme Consular Court in the Levant, is an event which recalls a memorable name. Sir Philip had gone on board H.M.S. "Antelope" in Besika Bay for change of air, and hence his death in some measure seems to connect an almost remote past with that which is very present to most of us. There are scholars, and those of the first class, who hold that the Sir Philip Francis, the grandfather of the deceased gentleman, was most undoubtedly the Junius, the shadow of whose great name remains, and who is the literary mystery of the eighteenth century. Whether Francis can be identified by seven or seventeen proofs to be Junius, whether or not his handwriting is identical with that from which Woodfall the printer (the name still remains amongst our printers) set up the famous Junius Letters, as experts testify, we will not here say. Whatever side a critic takes there is, let us remember, another side to be taken. But Francis, if all are to be credited, the self-asserted writer of Junius, was not only memorable for that and for being a very amiable man; he was the opponent in India of Warren Hastings, and the one who fanned the flame of the eloquent Burke in his great impeachment of that persecuted man—an impeachment so systematic and circumstantial through the virulence of Francis, and so glowing and lifelike from the eloquence of Burke, that Hastings confessed that he listened to it with some pleasure, and when the great orator concluded almost looked upon himself as a guilty person. Junius and Burke are now alike names, but they are names that have done much to make England, modern England, what it is; the very lines of the leading articles of our newspapers of to-day are laid down upon the plan of Junius.

The fourth and fifth volumes of Prof. Masson's "Milton and his Times" are now ready for press. They contain the History of the Commonwealth, of the Pro-

tectorates of Oliver and Richard Cromwell, and of the subsequent anarchy down to the Restoration, together with the Life and Secretaryship of Milton through the whole period, and an elucidated account of his State Letters. As in the former volumes, the author has made his hero the centre piece of a careful picture of the leading personages and events of his time, and has taken advantage of Milton's intimate connexion with them, as a statesman and a writer, to trace the course of the important political, social, and religious movements which were then in progress.

Newspaper correspondents deserve well of the country and of humanity; and we are inclined to agree with Mr. Sala in "Echoes of the Week," who asserts that correspondents write in "perfect honesty and sincerity," and that they are to be believed as thoroughly as any dandy *attaché* of an embassy, or any consul who got his consulate because his aunt was nursery-governess in the family of some second cousin of the Colonial Minister. "Is it quite the thing," the writer continues, "to impugn the veracity of the accomplished men who have served a long apprenticeship to a most difficult and hazardous profession, and who risk their lives in the simple performance of duty, looking neither for reward nor for pension? If they did look for such honours they would not get them. Happily, some correspondents get honour. Mr. William Simpson has had, at the recommendation of General Lord Napier of Magdala, the Abyssinian medal conferred on him. He is the artist of the *Illustrated London News* who accompanied the expedition to Magdala in 1868. Pencil and sketch-book in hand, Mr. Simpson has witnessed and depicted fighting in all parts of the world, his first experience of active warfare being gained as a special artist in the Crimean War, while in later days his ready hand has depicted the principal scenes of the war of 1870; and he narrowly escaped being shot as a spy at Metz when the war first broke out. He was the only English "special" present during the Modoc war in the far backwoods of America, and is also probably the only Englishman who witnessed the marriage ceremony of the Emperor of China. Long may he live to wear his medal and his honors. The extreme nonsense of playing "greedy boy," and reserving all honors for certain classes, generally the doing nothing classes, and letting those who ventilate the world with wit, humor, and art, and make it sweeter, lead not dishonorable, but at least unhonored lives, is surely patent to the meanest capacity.

The second volume of the Life of Prince Albert is published at a time when its lessons—and it contains many and very great ones—may be of some use. The English people are again subsiding from a turmoil into which they had been led by their enthusiasm, and by the ability of partisans to take advantage of their enthusiasm. There can be no doubt that Mr. Disraeli's remark was quite true, and he himself has more than once experienced the truth, when he said that the English were the most enthusiastic people in the world, and by this enthusiasm we have been led into many scrapes

or what our American friends would call "tight places," from which only Providence itself had led us out. The reader of Mr. Martin's second volume will find in Baron Stockmar's excellent observations on the English, in the notes and letters of the Queen and Prince Albert on the Russian war which we carried on in the Crimea, a dozen strong and wise sentences which will give them pause before they hurry the present Ministry into an autumn session, or into a war in which they may do just what they do not want to do. But there is more than this in this work. Prince Albert and the Queen seem to have had a genius for common sense, and this is said to be the best of sense. There are maxims and suggestions here for the education of a prince, and incidentally of a commoner, of the most sterling value: they are straightforward and especially true; there is no Machiavellism in them; they are sound, good, and thoroughly English. There are also views of life and duty which should do an immense amount of good. We look upon the issue of this volume as a literary event which, without any flunkeyism, deserves to be recorded.

Among the latest arrivals from Europe is Herr Hermann Linde, formerly an actor at the theater in Darmstadt, Germany, but now, as he calls himself, a "Recitator." He is a dramatic reader of Shakspeare, and is able to repeat entire plays, such as "Coriolanus" and "Julius Cæsar," from memory, changing his voice and manner of delivery with each character introduced. This combination of memory and dramatic personation in Herr Linde has given him great success as a reader, in Germany, and he now comes to this country to exhibit his talent before the many associations of his countrymen which are to be found in all our large cities.

An interesting discovery has been made by Prof. Carl Hirsche, of the University of Heidelberg. It is that of an original MS. of the "De Imitatione Christi," in the Royal Library of Brussels. The discovery was made some little time ago, and the Professor has recently published at Berlin a new edition of this ancient manual of devotion in the original language, following the stichometrical arrangement of the sentences, as plainly indicated in the MS. No account of Hirsche's work has yet appeared in English.

Charles Bradlaugh and Mrs. Besant, while lecturing in an English town the other night, were interrupted by persons in the audience. Mr. Bradlaugh intimated that the next man doing it should be put out, whereupon a local tradesman "dared him." Down came Bradlaugh from the platform, and the subsequent proceedings were painfully interesting to the local tradesman.

MRS. HAWEIS' "Chaucer for Children" was published before Christmas, with some colored pictures, and several woodcuts by the authoress. Though specially meant for children, the book follows the best text, has a sketch of the pronunciation based on Mr. A. J.

Ellis's researches, and follows manuscript authority in its cuts. It is, therefore, suited to all readers. It gives long extracts from five of the Canterbury Tales, and hooks them together by narrative. A glossary, footnotes and accounts of Chaucer's life and times will be found in the book.

Some interesting statistics illustrating the extent to which English literature is encouraged abroad, and to which foreign literature is encouraged in this country, may be gleaned from the "Annual Statement of the Trade of the United Kingdom with Foreign Countries and British Possessions in 1875," compiled in the Custom House, and recently printed by command of Parliament. Among the nations not under British rule, it would seem from this return that, as might well be expected, the United States is by far our best customer for printed books, the money value of those exported being estimated at £269,997; we received in exchange but £17,452 worth. The value of the books sent to the Australian colonies is put down at £302,432. To France our exports are valued at £31,593; our imports from France at £54,295. For Germany the exports and imports are put down at £18,763 and £32,481 respectively; Holland, £22,035 and £29,067; Belgium, £18,483 and £16,931. The total value of our exported books is returned at £916,351; in 1874 the amount reached £904,792.—*Academy*.

MR. DEMETRIOS BIKELAS has just printed at Athens, and published in London, a translation into modern Greek of Shakspeare's "Romeo and Juliet," "Othello," and "King Lear."

—Prof. HUXLEY received \$1,600 for each of his three New York lectures, but declined to \$500 tendered him for his lecture at John Hopkins University in Baltimore.

The Roxburghe Club has just issued to its members a singularly beautiful book. It is an "Apocalypse of St. John the Divine, represented by figures reproduced in fac-simile from a MS. in the Bodleian Library." There are forty-six pages of illustrations, each page containing two subjects, done in colours, and of the most curious designs. The Rev. H. O. Coxé is the editor, and contributes a very interesting Preface. The members' copies are printed on vellum, and are each enclosed in a case, lettered as a book.

The *Publishers' Weekly*, New York, prints the result of its prize question as to the most saleable novels. The works of Bulwer, Dickens, George Eliot, Scott, and Thackeray were excluded as holding undisputed supremacy. By the votes of thirty-nine booksellers "John Halifax" comes next, heading the list with 37 votes out of 39. "Jane Eyre" comes next, being mentioned by 35; "The Wiving O't" and "St. Elmo" are mentioned by 34; "One Summer" by 32; "The Scarlet Letter" and Mrs. Stowe's *Uncle Tom's Cabin* and "My Wife and I," at both extremes of her literary career, by 31; "The Princess of Thule," "Infelice,"

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and Mr. Roe's two books, "Barriers Burned Away" and "The Opening of a Chesnut-Burr," by 28; "The Count of Monte Cristo" by 26; Miss Evans' "Beulah," Mrs. Stowe's "We and our Neighbours," and "The Wide Wide World," by 25; "Little Women," Dr. Holland's "Sevenoaks," and Mr. Roe's "From Jest to Earnest," by 23; "Les Miserables" by 22; Wilkie Collins' "Woman in White" and Lever's "Charles O'Malley" by 21; "The Old Ma'mselle's Secret" by 20. Miss Evans, Mrs. Stowe, and Mr. Roe seem, in the opinion of booksellers, to dispute the lead with the last generation. The above extract is well worthy the attention of those who invest in cheap and popular literature.

In his October "Topics of the Time," Dr. Holland returns to the copyright question, and asserts that America would assert its quality in literature if authorship were made to pay:

"The simple reason why we have no great authors or why we have next to none, is, that authorship does not pay, and cannot be made to pay. We do not mean by this that authors are greedy for wealth in the way that business men or inventors are, or that they expect or desire to get rich. What they want is a livelihood, like other men, by which they may be comfortably clothed and fed and housed, with the privilege of rearing and educating children. That is all: and because they can not get this livelihood, they are absolutely obliged to go into other employments and to die without doing anything like the best that is in them. If Shakespeare had not been an actor, with the power of profitably using the play he produced, the probability is that we should have had no Shakespeare.

"This is not a fresh topic, and we have not found much that is fresh to say upon it; but the subject of international copyright is one of such profound importance in connection with the literary future of America, that we deem it our duty to come back to it again and again. Just so long as the American author is compelled to compete in the market with books that pay no copyright, or next to none, he can not live by his work; and just so long as he can not live by his work, England will hold her present position as the producer of the greatest and best books that America reads. She will have her great historians, and America her small ones; her great poets, and America her little ones; her great story-tellers, who will write a library during a lifetime and America her boys who, after one or two promising essays in the art, drift upon a salary, and die hacks." — Our readers will notice this is Dr. Holland's. The Editors of the Bibliopolist believe that *great authors* are not the product of copyright laws.

Such has been the success of the very good-natured volumes of Mr. G. O. Trevelyan, that he is about to publish through Messrs. Longmans a selection from Lord Macaulay's writings, to which will be appended explanatory notes by Mr. Trevelyan.

Mr. Dutton Cook will shortly commence a new Story in *All the Year Round*, to be called "Doubleday's Children." Hamlet is to be translated into Portuguese; Mr. Farjeon is for the sixth time writing Mr. Tinsley's

Christmas Story: it is to be called "Shadows on the Snow"; all the Illustrated Newspapers are more or less busy with Christmas Stories. Miss Florence Marryat will issue a novel under the strange title of "Her Father's Name."

The annual publications of the accessions to the Library of Congress, discontinued with that of 1872, have been resumed by the issue, in one volume, of the books of 1873-75. The mode of recording the books is the same as in the previous supplement (title in full under name of author) the new volume, however, being distinguished by an index to subjects and titles, a feature which has always been a *desideratum* in these supplements and was particularly necessary in the present one, as it had to cover the publications of three years. The clearness and uniformity in appearance of the typography is as marked as before, and we think is a relief from the variety of type recent library catalogues have adopted. Mr. Spofford had not, of course, the necessity in this, which other librarians labor under, of distinguishing between subject and author entry, his work not following the dictionary plan. The information touching each book seems very full and accurate, covering as usual size, date, and name and place of publisher. It is certainly to be hoped there may be no break in their future issue.

Dr. Asa Gray, the eminent American botanist, has collected his essays on the Darwinian theory into a volume, under the title of "Darwiniana: Essays and Reviews pertaining to Darwinianism." Dr. Gray is well known as a firm though discriminating supporter of Mr. Darwin's views.

The Boston Public Library has completed and issued the catalogue of its Roxbury branch, already noticed by us, the list making an octavo volume of 286 pages, with a supplement giving names and brief descriptions of the periodicals filed in the reading-room. It contains the titles of some 11,000 volumes, of which 3600 are the property of the Fellows Athenæum, which it may be remembered, was incorporated with this branch on its formation. This work being finished, a new edition of the Fiction List of the Public Library proper is contemplated, while in the meantime the Ticknor catalogue (Spanish books) is pushing forward. Of this there are already 102 pages in type and a dozen sheets printed.

Mr. Horace Howard Furness, of Philadelphia, has finished printing the first act of his new variorum edition of Hamlet. It fills 120 pages and has notes from the four folios and the four quartos and from thirty to fifty modern editions, besides criticisms from Coleridge and others. The book will contain a reprint of the first quarto, the "Historie of Hamblet," and English and other criticisms on the several characters and on the vexed question whether Hamlet was mad, &c. The publishers hope to issue the volume in January next.

Mr. Joel Munsell, of Albany will shortly publish a limited edition of Doddridge's "Notes on the settlement and Indian Wars of Western Virginia and Pennsylvania

together with a View of the State of Society and Manners of the First Settlers of the Western Country," with a memoir by the Author's daughter. The book was originally published in 1824.

"THE Pacific Tourist," edited by Henry T. Williams, one of the most elegantly illustrated guide-books probably ever issued, has met with so much success, both here and in Europe, that it is proposed to enlarge it by the addition of one hundred pages devoted specially to the pleasure resorts of California. European and Australian editions with many new features are also in course of preparation for circulation in those countries. Although this will involve an additional outlay of five thousand dollars or more, making in all the remarkable sum of almost thirty thousand dollars invested in one work, it is not proposed to change the price from the low figure for which it was originally sold for.

A GIANT SON OF THE PRESS.—There is a paragraph going the round of the papers which is worth preserving, as indicative of the character of the nation which produced the wonder, and as chronicling the largest journal yet produced. It is descriptive of *The Centennial Spirit of the Times*, published in San Francisco. It has forty pages, and these are much larger than the ordinary newspaper size, while the bundle of sheets are sewn together by sewing machines, the work being apparently too much for hand labor. The contents are of a varied character, but all tend to show how the Republic has developed since the Declaration of Independence on the 4th of July, 1776. The papers are profusely illustrated. The biographical sketches of living celebrities in the States are accompanied with portraits, and some of them are also honoured with pictures of their houses built in elaborate styles of architecture, which, says the commentator, "would have made the Pilgrim Fathers stare!"

—FELICIEN DAVID, the composer, who died recently in Paris, was a prodigy from infancy. At five years of age he played the violin in public, at eight he was a singer in Aix Cathedral, and at nine he composed a piece performed at a grand mass. In the delirium preceding his death he sang some original airs.

—COUNT AUERSPERG ("Anastasius Grün") has by legacy left a sum of 30,000 gulden, as well as any proceeds that may result from new editions of his works after his death, for scholarships of students of philosophy, medicine, jurisprudence, and technical sciences. Down to his last moment the aged poet was actively engaged in literary work. The proof-sheets of a half-completed cycilus of romances, entitled *Under the Veranda*, came in while he was lying on his death-bed. The first cause of his illness is attributed to over-exertion in consequence of the universal celebration in Austria and Germany of his seventieth birthday, when he replied with his own hand to more than a thousand letters and telegrams. The Berlin Press Society sent, with an address of condolence, a great laurel crown for the coffin to the widow of Count AUERSPERG.

It is said that Mr. Longfellow has been persistently annoyed by all kinds of requests to write verses in honor of the Centennial. He has invariably refused; and the report is that he is busily engaged in composing a long poem on an Indian subject, which, with reference to the boundary disputes, is expected to have a political tinge.

—In a mild, pleasant, patronizing way, Boston hates New York, and loves to do its little jocular at our expense. Thus it is pleasantly related that at a small party in Boston, the host, having as his guest a genial New Yorker, and wishing that he should have a good impression of Boston brains, introduced him to Mr. H.—, a gentleman of repute in "literary circles," and an admirable talker. After a while, encountering his New York friend alone, he said, "How did you like Mr. H.—, DICK?" "Very much indeed," was the reply. "He is a good fellow, but" (*sotto voce*) "those trowsers were never made for him."

PROFESSOR HUXLEY AND EVOLUTION.—Professor Huxley's three lectures on Evolution, delivered in Chickering Hall, New York, just before his return to England, created a good deal of anticipation in advance, and provoked a good deal of discussion, which still continues. Judging from their criticism, it was a little singular that our people should have expected more facts and light from his lectures than they had previously got from his books. Science is not inspirational. Its truths are different from spiritual truths as ordinarily understood, and usually get into our heads by other channels. What the Professor attempted to do was to prove the *truth* of the theory of Evolution; and of course he proved it to his own satisfaction, and more or less clearly to the satisfaction of those whose inclinations for the last few years or months have been growing that way; and of course he did not prove it to the thousands of special creationists who fancy they see in this theory the sword that cuts their cherished faith in two. It seems hardly necessary to say that no real truth of the spirit can be cut by any real truth of the flesh or the stones; and that really there is no cause for alarm. What the orthodox demand as proof is some actual, seen bridge across the species. It is but just to say no such bridge has been found. What the Evolutionists assert and show is that in the successive admitted or assumed ages of the planet lower orders and forms of life have given place to higher and yet similar orders and forms, and that the theory of Evolution explains the phenomena far better than any other theory. Professor Huxley took the successive stages of the horse, for example, but yet the bridge or connecting link is not seen. As the phenomena of existence become clearer and the atmosphere of our world purer, and our own eyes clearer, we shall probably see plain enough just where the Infinite Spirit touches the infinite dust, and how all finite forms are made and evolved.

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Each number will contain: I.—an Original article on some point of American history from a recognized and authoritative pen. II.—a Biographical sketch of some character of historic interest.—Original documents, diaries and letters. IV.—Reprints of rare documents. V.—Notes and Queries in the well-known English form. VI.—Reports of the proceedings of the New York Historical Society. VIII.—Notices of historical publications, to be edited by Mr. John Austin Stevens, Librarian of the New York Historical Society.

We wish the new Magazine the success which we trust it will deserve. Mr. Stevens is a diligent student of American history, and with the aid of the eminent gentlemen who have promised their assistance no doubt it will succeed.

OBITUARY.

GEORGE SMITH.

We have much regret, which the public and all interested in literature will share with us, in recording the death of Mr. George Smith, the Assyriologist of the British Museum, and the commissioner for the *Daily Telegraph* to Nineveh, for the purpose of making explorations in the years 1873 and 1874. The result of these journeys and labors were published comparatively recently by Messrs. Sampson, Low, Marston & Co., and Mr. Smith had again started on his journey to complete his work when he died on the 19th of August at Aleppo. We condense from the *Times* an excellent account of the labors of this promising scholar, who died in the very prime of life, being only in his 37th year. Mr. George Smith was born on March 26, 1840, of humble but estimable parentage, in the parish of Chelsea. His parents gave him the best education they could afford, but he used to say that his schooling was over by his 15th year—a fact which should not be forgotten. He was apprenticed soon after leaving school to Messrs. Bradbury and Evans, to learn the art and mystery of bank-note engraving and printing, and with that eminent firm he served his full time. Here he was known as a cheerful, industrious, and amiable youth, who was liked by the whole establishment. His bookish turn was very marked, and it was no uncommon practice with him to snatch a large slice from his dinner-hour for a stolen visit to the British Museum. Here he became deeply interested in the Assyrian sculptures and inscriptions. Having obtained leave to make casts of some of the cuneiform slabs and tablets for the purposes of study, he made himself master of the art of obtaining such transfers without injuring the stone or brick. At first, no doubt, his studies were of a desultory kind, but in 1866, having fought his way to some knowledge of the abstruse branch of learning he had so daringly attacked, he was brought into closer relations with Sir Henry Rawlinson, who had already noticed the young scholar. The next year Sir

Henry proposed that he should be engaged by the trustees of the British Museum to assist him in the work of preparing a new volume (the third) of the great collection of Assyrian texts, known under the title of "The Cuneiform Inscriptions of Western Asia," and in 1870 it appeared with his name, as well as that of his friend and generous patron, Sir Henry, upon the title-page. They are also found in conjunction upon that of the fourth volume, which was published last year. Meanwhile, in 1870, he had been appointed by the Museum authorities, senior assistant to Dr. Birch, keeper of the Oriental Antiquities. In 1871, with the literary help of Mr. H. Fox Talbot, who, moreover, shared with Mr. J. W. Bosanquet the heavy cost of the cuneiform type, his "Annals of Assurbanipal" issued from the press. These were his great contributions to textual Assyriology, to which may be added some important papers with the cuneiform texts subjoined, printed in the volumes of "Transactions" of the Society of Biblical Archaeology. It was in the same "Transactions" that the first fragment of the Chaldean account of the Deluge was printed in a translation, but it attracted no attention whatever at the time. It was not until several other large fragments gathered round this nucleus that the discovery made any great noise; but, at what may be called Mr. Gladstone's night at the Society of which he has since become a vice-president, on the 3rd of December, 1872, Mr. George Smith's name suddenly became a household word. In the following spring he started on his first mission of exploration to Nineveh in search of an important missing fragment of this extraordinary text. He found it and returned. But this sudden termination of the enterprise did not satisfy everybody, and in the next spring he went out again under the auspices of the British Museum to ransack the trenches he had already opened, but which he had been compelled to abandon. This mission turned out a great success, although treasures were still left behind which he had hoped to bring home, as part of the spoils of that third and last expedition which has just terminated so fatally. His principal works, besides those more erudite productions already enumerated above, were his "Assyrian Discoveries: an Account of Explorations and Discoveries on the site of Nineveh during 1873 and 1874, with illustrations;" "The Assyrian Eponym Canon;" and "The Chaldean Account of Genesis." All of these were published in 1875. The last, which was noticed in the *Times* on the eve of the publication (December 4, 1875), is already in its fifth edition.

GEORGE LAWRENCE.

It is not often that a man is sufficiently eccentric or original to found a school of novelists, but in Mr. George Lawrence, sometimes spoken of by newspaper writers as Major Lawrence, from a certain military dash about him, we had one, but of whom posterity will scarcely be very curious. Mr. Lawrence, who died at Edinburgh early in October, was the eldest son of the Rev. A. C. Lawrence and Lady Emily Lawrence, the daughter of

Daniel, sixth Earl of Winchelsea and second Earl of Nottingham. He was born in the year 1827, and was educated at Rugby and Balliol College, Oxford, where he graduated as a second class in classics. He was called to the Bar by the Inner Temple in 1852, but early abandoned practice for literature. The first book by which he won notoriety, and of which he was always distinguished as the author, was *Guy Livingston*, in which the passion far exceeds the principle. It is a dashing, manly novel, with a great deal of rough love-making, kissing, and egotism. This was published by Parker & Son in 1857; a new edition, the fourth, was issued by Tinsley in 1862. Mr. Lawrence proceeded to America during the war between the North and South as a newspaper correspondent, and his inflated style brought the *Saturday Review* upon him in an article on "Guy Livingston's Boots," for through these he was, we believe, arrested and his career cut short. His other works were *Barren Honour*, and *Sword and Gown*. *Barren Honour* first appeared in *Fraser's Magazine*.

MARMADUKE BLAKE SAMPSON.

On the 8th of October the death was announced of a gentleman who probably was in the most powerful position for influencing, by the record of his opinions, the fortune of his countrymen than any other. This was Mr. Marmaduke Blake Sampson, for more than a quarter of a century the City Editor of the *Times*; and indeed, until the disclosures of Rubery v. Grant in a most painful trial, in which more than one reputation was blasted, one who was understood to advise the public in laying out its money in a manner without approach to reproach.

GEORGE COOPER.

The *Morning Post* of October 4th contained an obituary of one of the best writers on and teachers of music, Mr. George Cooper, Organist to Her Majesty's Chapel Royal, St. James's; Sub-organist of St. Paul's, Organist of St. Sepulchre's, and music master of Christ's Hospital. He has another claim to be remembered by publishers, as being the brother of Mr. James D. Cooper, the excellent engraver, under whose superintendence so many beautiful works have been produced. The writer in the *Morning Post* pays the highest possible tribute of respect to Mr. George Cooper when he assures us that in all the offices which he held, and he had held them for many years, he had "at every place won for himself the esteem and respect of all with whom he was associated for his manliness, fidelity, and nobility of character. He is regretted deeply by his many friends, as an honest and Christian man."

WASHINGTON DOWNING.

Mr. Washington Downing, the brother of Mr. McCarthy Downing, M. P., died on the 8th inst., at the residence of his brother, in Skibbereen. For more than thirty-five years Mr. Downing had been an able and active journalist

in London, and for a very long period an able member of the corps of Parliamentary reporters of the *Daily News*. Mr. Downing, who was a good classical scholar, well read in general literature, was in a feeble state of health, caused by a professional visit to Italy to attend the Œcumenical Council, yet he had attained a good old age for an author, journalist, and scholar, dying when he was sixty-one years of age, regretted and esteemed by many.

E. F. RIMBAULT.

While our last number was at press there died one of the best and most learned, if not the best and most learned, of our musical critics, Dr. E. F. Rimbault. Dr. Rimbault, who was for very many years an invalid, died on the 26th ult., after a long and severe illness. He was a constant contributor to *Notes and Queries*, and edited, we believe, Chappell's *Ancient Music*. Dr. Rimbault took a leading part in the formation and management of the Musical Antiquarian Society, and he also edited many of the valuable reprints issued by that Society and by several other learned societies. As composer Dr. Rimbault did little except in the direction of hymn tunes and chants, but he was the author of some of the most popular arrangements of the works of the best writers for the organ, pianoforte, and harmonium. For the latter instrument, from the time of its popularization in this country, he published an immense quantity of music, and he also wrote some of the most practical of the guides for its students. As an executive musician Dr. Rimbault was chiefly known as an organist, and he served in this capacity for some years at the church of St. Peter, Vere Street, of which the Rev. F. D. Maurice was the incumbent. It was, however, as a thoroughly learned antiquarian that Dr. Rimbault's fame was chiefly made, and in the history of English music and musicians there were few points on which the Doctor could not throw some light. Dr. Rimbault aided Charles Knight in the *Notes of Shakespeare* as regards things musical. Dr. Rimbault's chief books are *Bibliotheca Madrigalliana*, 1847; *Book of Christmas Carols*, with *Ancient Melodies*, Cramer, 1847; *Cathedral Chants of 15th to 17th Centuries*, 1844; *Little Book of Songs and Ballads and musical Illustrations of Percy's Reliques*, 1851; the *Pianoforte, its Origin and Progress*, 1860, with many others, a full list of which will be found in Low's English Catalogue.

"DER SAENGER DER FREIHEIT."

Graz, Sept., 1876.

THE usual quiet of the pleasant capital of Styria has been broken recently by the death and funeral of Count Anton Alexander Auersperg. To the literary world Count Auersperg was better known under the *nom de plume* "Anastasius Grün," and there is no student of modern German literature who is unacquainted with "Die Brücke," and the "Sieg der Freiheit," by him. As a statesman, Count Auersperg held an estimable position. His ideas were decidedly liberal. He was

one of the promulgators and unflinching defenders of the Constitution, on which account his popularity as a patriot has extended into every province of the empire. He was in many respects a man whose principles were too advanced to suit the conservative autocratic ideas of the Austrian Court, and, though respected, he was never a favorite there.

Count Auersperg was in his seventy-first year, having been born at Laibach, in Carniola, on April 11, 1806. He came to Graz after the death of his father; and between the years 1825-29 appeared his first poems. In 1830 he published "Der letzte Ritter" and the "Spaziergänge eines Wiener Poeten," two works in a new style, which at once raised him to the highest rank of living German poets. From this period on, he gave several other works, in prose and verse, to the world, all of which are inspired with an unquenchable love of liberty. In 1861, Count Auersperg became a life-member of the House of Lords, and in 1863 the Emperor conferred on him the dignity of Privy Councillor. The freedom for which the poet had sung in youth and manhood, he steadfastly defended in maturer years, and added to his other varied accomplishments that of being a pleasing orator. His last illness, a sudden stroke of paralysis, was short, but painful, and ended in his death on September 12.

The funeral took place on the 15th, and was attended by delegates from almost every literary society in Austria, from the Reichsrath, from the Ministry, from the Municipal Governments of Vienna, Graz and Laibach, and from the Universities of the first two cities. Graz itself was draped in black, and many of the shops were closed. The procession started from the deceased's palace, and proceeded to the railway station, where a special carriage was in readiness to convey the body to the country burying-ground of the family. More than 100 large wreaths, bearing appropriate mottoes—the gifts of societies of which the poet was a member—covered the coffin.

It would be hard to find a parallel for Anastasius Grün. In almost every respect he seems to have achieved the commonplace idea of earthly happiness. As a poet he won brilliant and lasting honors; as a statesman, he earned the gratitude of millions, to whom he had helped to give a constitution; as a patriot, he was trusted and respected even by members of the opposite party. Of a noble and ancient family; of great wealth and lordly possessions; the father of a devoted son, and idol of a wide circle of appreciative friends—Anastasius Grün could certainly ask for little more.

In closing, I will but quote a resolution passed by the Common Council of Vienna, on hearing of the poet's death, to show how he was esteemed:—"Anastasius Grün it was who first came forth as the apostle of a warm and deep felt faith in a free Austria; Anastasius Grün it was who with the unwavering loyalty of conviction, and with manly cheerfulness, defended the banner of liberal progress in Parliament, and even on the steps of the throne; Anastasius Grün it was to whom the

Fatherland owed so much for his love of liberal development, and who has acquired for himself the right, through his works, to fill one of the most beautiful pages of the history of his country."

A. N. O'N.

FELICIEN DAVID.

THE death of Félicien David, at St. Germain-en Laye on the 29th ult, in his sixty-seventh year, has caused some sensation in Paris. He was brought up as a boy singer in a provincial choir, and studied next in a College of Jesuits. He was afterwards second *chef d'orchestre* at the theater at Aix. At twenty he entered the Conservatoire at Paris and had Fétis and Reber for teachers. He left the Academy to join the Saint-Simonians under Father Enfantin; at the dispersion of this school by the police, David travelled in the East with the disciples; they went to Jerusalem, Cairo, &c. On the musician's return to Paris, he published his "Mélodies Orientales," and this work led to his Ode Symphony, "Le Désert," produced at the Conservatoire, December 8, 1844. Therein he depicted the desert, by the prolongation of one note—iteration, now employed by Herr Wagner. The success of the "Désert" in France was so decided that the cry was universal that he was the Messiah of Music, just as the followers of the composer of the "Nibelungen" now proclaim him to be in Germany. The delusion was not of long duration. The Ode Symphony was forgotten before David died, for his subsequent productions, "Moïse au Sinai," "Christophe Colomb," "Eden," and his operas, "Herculanum," "La Perle du Brésil," "Lalla Rookh," &c., although replete with beauties, reduced his reputation to the level of second-class composers of the French school. The lesson of his artistic life is, that caution should be exercised in accepting as works of genius the compositions based on singularities, eccentricities, and so-called novel effects, which eventually prove to be based on tricky technicalities.

BELLINI.

A GREAT act of homage has just been completed to the memory of Bellini. Few men have better deserved it, for very few are they who have done so much to refine the taste and add to the happiness of mankind. Nearly two years have elapsed since the desire was expressed to remove the remains of the immortal Bellini from their temporary resting-place in Paris, to his native city, Catania. This has now been accomplished, and, along the whole line of route, the civil and military authorities, and the population of the towns where the deputation rested with the precious treasure, rendered the highest honors in their power. At Reggio, the last resting-place on the Continent, there was a great crowd assembled to express their admiration of the composer of that sweet music which has delighted and soothed so many thousands; a banquet was given to the deputation, and a steamer of the Royal Navy was waiting to convey the ashes of Bellini to Catania, where they arrived on the 23rd inst. In the Via Etnea, says a local journal,

100,000 persons were assembled to do honor to them as they were conveyed to a temporary place of deposit, and flowers and crowns were showered upon them. On the 24th inst. a solemn mass was performed, at which 200 artists assisted, and ten young ladies placed a splendid garland or crown of flowers on the bier. Such were the distinctions with which his fellow-citizens delighted to honor the memory of Bellini. And their example has inspired the people of Bari to bring home the remains of their fellow-citizen, Niccolò Piccini. The rival of Gluck, the Barese cherish his memory with affection, and it is now proposed to ask permission of the French Government to remove his body from Passy to his native place. After centuries of popular inaction, the Italians are now manifesting a desire to reverence in every possible way the memory of those connected with the glories of their past history. Next Sunday a commemorative stone is to be placed on the house in the Arenella, in which Salvator Rosa resided. Sixty of the first artists of Naples have projected and will accomplish this act. A banquet—for the English mode of celebration is now being generally followed—will be given on the occasion.

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From Notes and Queries.

THE SMALLEST BOOKS IN THE WORLD.

The reference by J. T. F. to his "two tiny volumes" (*ante*, p. 7), induces me to send you an expansion of some remarks made at a meeting of the Manchester Literary Club when exhibiting several curiosities of this nature. Pliny quotes from one of the lost works of Cicero a statement that the *Iliad* of Homer had been written on a piece of parchment so small as to be enclosed in a nutshell. Huet tells us that a piece of vellum ten inches long and eight wide can be put in the shell of a large walnut. On this he considers it possible to write in a single line thirty verses of the *Iliad*, and to squeeze 250 lines in a single page. The two sides of the leaf would hold the 15,000 verses of Homer's poem. A line of the *Iliad* contains about thirty letters, hence 900 letters would have to be written in every line, which, if not beyond the bound of possibility, is beyond those of probability. Charlotte Brontë's small writing contains twenty letters to the linear inch, and she crammed seventeen

lines into an inch.* This would give nearly 2,000 verses of Homer in the space that Huet considers can be made to hold 15,000. Ælian records that a Lacedæmonian artist wrote in letters of gold a posy of two verses enclosed in the rind of a grain of corn. Peter Bales, a celebrated and irascible writing master, is said to have written a minute Bible, thus described in one of the Harleian MSS.:

"A most strange and rare peece of worke brought to passe by Peter Bales, an Englishman, a Clerke of ye Chauncerye, of the prooffe & demonstration of the whole Bible to be written by hym everie word at length within an English walnut no bigger than a hennes egge, seene and viewed of many thousand with wonderful admiration. And thus consisteth the prooffe: The nutt holdeth the Booke; there are so many leaves in his little booke as in the great Bible, and he hath written as much in one of his leaves as a greate leafe of the Bible conteyneth."—British Museum Harl. MS. 530. f. 14b

The British Museum is said to contain a portrait of Queen Anne a little larger than a hand in size; but the lines of the drawing are formed of very small writing, and contain the contents of a small folio volume. Mr. John Plant, F. G. S., Curator of the Peel Park Museum, Salford, has in his possession a small Arabic MS., of irregular form, about half an inch each way across. There are 200 pages. The book is perfectly stitched and is bound in silk, and is probably the smallest book in print or MS. ever devised. It is apparently a Mohammedan breviary, and contains sentences from the Koran, written in Sanskrit characters. Passing from writing to printing, one of the smallest books ever produced is an octavo, entitled "*The Bible in Miniature (sic), or a Concise History of the Old and New Testaments*." London: Printed for E. Newbery, corner of St. Paul's Churchyard, 1780." There was a previous edition in 1774. It extends to 256 pages, is strongly bound, and "adorned" with execrable steel engravings. A single page taken at random is found to contain twenty-one words, or 105 letters. The page measures 1½ inch, about an inch being occupied by the text. This small book on a great subject is exceeded in infinitesimalness

* See the interesting fac-simile given in Mrs. Gaskell's *Life of C. Brontë*.

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by a literary pigmy blushing in its thirty-second edition. "*Small Rain upon the Tender Herb*. Deut. xxxii. 2. Thirty-second Edition. London, Religious Tract Society, 56, Paternoster Row," is the full title-page of a work which may probably claim the designation of the smallest book in the world. It would not be impossible to make a smaller book, but I have never happened to meet with one constructed on a minuter scale than this. It is an octavo of 128 pages, and each page holds some forty, words, or about 140 letters. It measures a shade over $1\frac{1}{4}$ inch. The compiler may well have been a Manchester man, for he contemplates rain falling on every day in the year—a thing more blessed in spiritual than in physical meteorology. If we take as a test of smallness the greatest amount of matter compressed into the least space, the palm is probably due to a Bible recently issued at the Oxford Press. It measures $4\frac{3}{4}$ inches by $2\frac{3}{4}$ inches, is about half an inch thick, and weighs, when handsomely bound in calf, with silk linings, less than $3\frac{1}{2}$ ounces. Another firm have lately issued a Bible which is only smaller than that just described. The Oxford Press has also produced a tiny Church Service to range with the Bible. Some very small books have issued from the press in past centuries, several editions of classic writers being constructed on a very minute scale. The *Horace* printed by Didot in 1828, in the *caractère microscopique* is remarkable for being in the smallest type ever produced. There are many examples in the British Museum of this class. The following are all tiny, though the exact measurement cannot be given:—

"*Horæ in laudem Beatis Virginis*," &c. Venetiis, 1595, 32m.

"*Almanacke for XII yere*." Lond., 1508, B. L. 32mo.

"*Abet [Prayers]*." Lond., 1574, B. L. 32mo.

"*Newe Testament*." Lond., 1593, 32mo.

"*The King's Psalms and the Queen's Prayers*."

Lond., 1595, 32mo.

"*The Whole Booke of Psalmes*." Lond., Day, 1579,

B. L. 24mo.

NOTES AND QUERIES.

Author wanted, who wrote "The Lighthouse" commencing with the words, "The scene was more beautiful to the eye than the day in its pride had arrayed it."

In a "*Journal of a Journey through the United States, 1795-6*," by Thos. Chapman," he mentions stopping for "breakfast at a single House," and again "at a single Tavern." What does he mean?

I have in my possession a portion of a Burial register of some English or Colonial parish, in which the months September, October, November and December are written *7 ber*, *8 ber*, *9 ber* and *X ber*. Was this ever a common mode of designating those months?

Mathews in "*Words: their use and abuse*," says:—"Woman is the *wif* or *web*-man, who stays at home to spin, as distinguished from the *weap*-man, who goes abroad to use the weapons of war. Webster:—"Woman, Anglo-Saxon. *Wif*-maun from *wif*, and *maun*, a man."

Craig:—"Woman, Saxon, a compound of *womb* and *man*." Which is correct?

Who is the author of the following lines?

"But, to the beggar and the king,
Clean linen's a reviving thing."

What is a *whissel*? In an old Day Book of Craig & Bayard's, kept at Pittsburgh, is the following entry:—"Sept. 14th, 1784. Judge Wallace Dr. To 1 *whissel*? 8d."

On the same day Mr. Galbreath and Lawyer Irvine are each charged with "1 *whissell*" at the same price—8d, and "Sept. 17th, Col. McKay with 1 *whissel* at 1s. 6d."

ISAAC CRAIG.

Alleghany City, Pa., Nov. 21, 1876.

SHAKESPEARIAN GOSSIP.

EDITED BY J. PARKER NORRIS.

"This have I thought good to deliver thee."

Macbeth, I, v, ii.

WITH this number of THE BIBLIOPOLIST the second year of the "Shakesperian Gossip" is completed. The Editor takes this occasion

to express the hope that readers of THE BIBLIOPOLIST will extend more help for this department than they have hitherto done. Mr. Joseph Crosby, of Zanesville, Ohio, has kindly contributed much interesting matter to these pages, but he has been almost the only one who has done so. If our readers will take more interest in the "Gossip," and will send us Shakespearian Notes and Queries we will be enabled to make this department of THE BIBLIOPOLIST more interesting. Do not hesitate to write us on any subject connected with Shakespeare, and we will print your communication with pleasure, and, if it require an answer, we will endeavour to reply to it ourselves, or will request some of our readers to do so.

Mr. Justin Winsor, Superintendent of the Public Library, Boston, continues his valuable notes on the early editions of Shakespeare in his Monthly Reports. We trust that we will soon have these valuable notes in book form. Mr. Winsor is doing a great work for the Bibliography of Shakespeare, and all Shakespearian students are greatly indebted to his zeal.

Modern innovations have reached Stratford-on-Avon. The curfew bell, which has been rung in that town since the conquest, was recently abolished. All honour to those worthy citizens who have made a protest against its abolition! We trust that the Town Council will speedily restore this good old custom (if they have not already done so), so that those

"that rejoice to hear the solemn curfew"

may still think they live in Shakespeare's town. He undoubtedly was familiar with its pleasant tones, and has left us many indications of this fact in his glorious plays.

Mr. D. J. Snider, of St. Louis, continues his very interesting and valuable essays on Shakespeare's plays in the pages of *The Western* and *The Journal of Speculative Philosophy*. Mr. Snider certainly deserves to be ranked with the best æsthetic writers on Shakespeare now living, and we trust that

he will soon collect his essays in one volume, and publish them. We fear they do not receive in their present form of publication the attention they undoubtedly deserve; and they only need to be published in a collected form to render them accessible to the general reader, to open the eyes of the public to their great merit.

Mr. Collier has issued more than two-thirds of his privately printed edition of Shakespeare. He has finished all the comedies and histories—including among the latter King Edward III—and has commenced issuing the tragedies. The work progresses rapidly, and we hope to soon have the pleasure of announcing its completion. We believe that this is the only edition of Shakespeare's collected works of which the impression consists of only fifty copies—that being the limit fixed by Mr. Collier. Mr. Halliwell-Phillipps' great folio edition of Shakespeare, in sixteen volumes (1853-1865), was limited to one hundred and fifty copies; and was hitherto, the most closely limited edition published; but it will be noticed that the impression of Mr. Collier's edition is only one-third of that of Mr. Halliwell-Phillipps' edition. We know of four copies of Mr. Collier's edition which are in the United States—three being in Philadelphia, and one in Zanesville, Ohio. We are anxious to ascertain if any more copies are in this country, and the owner of any copy will oblige us by letting us know of its location.

Mr. Hudson has his new Edition of Shakespeare nearly ready for the press, but has not as yet, we believe, determined upon a publisher. We hope that Mr. Hudson will have more regard for his readers' eyes in selecting the type for his new edition than he had in his "School Edition" of Shakespeare. Pray! Mr. Hudson, be liberal, and give us a large clear type, and a good margin.

The wall which enclosed Shakespeare's Garden, at "New Place," Stratford-on-Avon, has been taken down, and an iron railing substituted. This is a great improvement,

and is, we hope, the forerunner to throwing the garden open to the public without any admission fee. At present a small admission fee is charged at both the Garden and the Birthplace; but we think that the small amount necessary to pay for the expense of keeping these sacred relics in good order should willingly be borne by the corporation of Stratford-on-Avon. The Birthplace and the Garden serve to attract thousands of visitors to that town, and bring it an annual revenue of thousands of pounds. The present admission fee is small, and not felt by the visitors, but it is making a "Show" out of what should be sacred, and free to all.

Mr. Furness' edition of *Hamlet*, which will form the third volume of his *New Variorum Shakespeare*, is partly in type, and he is making great efforts to get the play out soon. The amount of work performed on this volume is enormous, and its issue is eagerly looked for by all lovers of this great drama.

ON A PASSAGE IN "THE WINTER'S TALE."

"Can thy dam?—may't be?"

Affection! thy intention stabs the centre:
Thou dost make possible things not so held,
Communicatest with dreams;—how can this be?—
With what's unreal thou coactive art,
And fellow'st nothing: then 'tis very credent
Thou might'st co-join with something; and thou dost,
And that beyond commission, and I find it,
And that to the infection of my brains
And hardening of my brows."

Winter's Tale, I, ii, 137.

Not one of the commentators, in their voluminous notes on this passage, has furnished any explanation that is, to me, one bit intelligible. The trouble is they all miss the central idea (as Dr. Ingleby calls it, in his *Hermeneutics*) of the situation, and present us with a mass of transcendental learning and verbiage, that is a wearisomeness to the flesh to read, and impossible for anybody to understand. Yet the Poet would not have set down for speaking in the Globe or Blackfriars what he did not suppose the most unlearned of his audience would comprehend. I believe, therefore, there is an intelligible sense in the passage, obtainable in the simplest way, without any forcing of language, or throwing about of metaphysical brains. The crux is in the line

"Affection! thy intention stabs the centre."

Affection I take it, means neither imagination, nor sympathy, nor yet pure and holy love; but it means love of the worst kind—impure and unholy—in a word it simply means *lust*. *Intention* is intenseness, *intensity*; and *centre* is the terrestrial globe, which, according to the Ptolemaic system, was the *centre* of the Universe; the sense in which the Poet uses the word in this play: "this *centre* is not big enough to bear a schoolboy's top."

Now let us look at the situation. Leontes is playing with, and fondling, his darling boy; looking into his "welkin eye," and calling him by a dozen pet names. His wife, Hermione, has just left him, and is walking in sight, arm-in-arm with Polixenes, in the garden. The demon of *jealousy* has already begun to work on the mind of Leontes, and he is fast becoming insanely suspicious that his schoolmate, and now royal guest, is now criminally familiar with his queen. Coleridge has remarked that "one of the effects or concomitants, marking the presence of *jealousy*, is grossness of conception, and a disposition to degrade the object of the passion by sensual fancies and images." That Shakespeare held this belief is evident from the language he puts into the mouth of Othello, when speaking to, and of, his wife, after his mind had been poisoned by Iago; and that this was the disposition of Leontes is plain from what he says in the preceding speech:

"Too hot, too hot!"

To mingle friendship far is mingling bloods
I have *tremor cordis* on me: my heart dances;
But not for joy; not joy. * * * *
But to be paddling palms, and pinching fingers,
As now they are, and making practised smiles,
As in a looking-glass, and then to sigh, as 'twere
The mort o' the deer; O, that is entertainment
My bosom likes not, nor my brows!"

Let us analyze, and then try to paraphrase, the train of thought running through the head of Leontes, like a St. Vitus's dance, which he utters aloud, partly to his boy, partly aside in soliloquy, all the time his wife being in view.

"Can thy dam?"—be unfaithful to my bed? *Must* I perforce yield to this terrible suggestion? "May't be"—that my beloved and seemingly-pure Hermione is giving herself away to gratify the sensual appetite of this Polixenes?"—Searching for the explanation of this killing fact, for such he deems it, his mind hastens to attribute it to the overwhelming domination of sensual passion to the omnipotence of *lust*.

Nothing hinders our supposing all the parties to be in the prime of life, enjoying the heyday of their beauty and susceptibility. How natural, then, the exclamation of Leontes, "O, lust! thy intensity—the lengths thou wilt go to satiate thyself—"stabs the centre"—penetrates to, and permeates, every foot of the habitable globe. No one escapes thy predominant mastery.

High and low, rich and poor, kings and queens—pure and impure—all are subjects of thy sovereignty, and thralls of thy power.' Continuing his jaundiced ruminations on the effects of lust, he says, 'We know thy pervasive force regards not even impossible things, but overcomes all obstacles, making them "possible" and subsidiary to thy will. Why, then, may not my queen, who I could have sworn was purity itself, become corrupt when infected with thy poison?'—Another natural fact strikes his imagination. 'We know "thou communic'st with dreams," though "*how* this can be," we are unable to explain. If, then, "with what's unreal thou coactive art," and in imagination "fellow'st" corporeally with "nothings," how much more "credent"—credible—is it that thou "might'st co-join with something?" Here is no dream—no imaginary, unreal, body in this case, but a real, living "something" to fellow with.—Thus we understand the train of his jealous logic, and see how he works up his mind to a frenzied certainty, when, in conclusion, he exclaims—"thou dost"—I am satisfied. Thy wicked passion sates itself to the full, "and that beyond commission,—warrant, or regard to me, or my authority, in the business. Already I feel the evidence of this fearful power of "affection," inwardly, in the "infection of my brains," and outwardly, peering out in the "hardening of my brows."

Compare an analogous thought on the same passion, by the Ghost of old Hamlet, referring to the infidelity of his "seeming-virtuous queen":

"But virtue, as it never will be moved,
Though lewdness court it in a shape of heaven;
So *lust*, though to a radiant angel link'd,
Will sate itself in a celestial bed,
And prey on garbage."

JOSEPH CROSBY.

ON THE CONSTRUCTION OF A WORD IN "CYMBELINE"

"Most welcome, bondage! for thou art a way,
I think, to liberty. * * * * *

My conscience, thou art fetter—d
More than my shanks and wrists: you good gods, give me
The penitent instrument to pick that bolt,
Then free for ever! I st enough I am sorry?
So children temporal fathers to appease;
Gods are more full of mercy. Must I repent?
I cannot do it better than in gyves,
Desir'd more than constrain'd: to satisfy,
If of my freedom 'tis the main part: take
No stricter render of me than my all.
I know you are more clement than vile men,
Who of their broken debtors take a third,
A sixth, a tenth, letting them thrive again
On their abatement: that's not my desire:
For Imogen's dear life take mine; and though
'Tis not so dear, yet 'tis a life; you coin'd it:
'Tween man and man they weigh not every stamp;
Though light, take pieces for the figure's sake;

You rather mine, being yours: and so, great powers,
If you will take this audit, take this life,
And cancel these cold bonds."

Cymbeline, V, iv, 3-28.

I am convinced that much of the beauty and force of the above noble passage has hitherto been lost by commentators and readers, from the misprision of a single word therein. It is an instance such as Dr. Ingleby refers to in his *Shakespeare Hermeneutics*, where an ordinary word *has lost a special sense that it once had*, I refer to the word "stricter." In the work just mentioned, Dr. Ingleby gives a long and exhaustive note (the best yet written,) on this passage; yet even he has missed the sense of "stricter render." It is said to mean 'take no more severe,' 'take no more rigorous,' a render of me than my all; but it really means just the reverse, viz. 'take no more restricted,' 'more limited,' in a word 'no less—a surrender of me than my whole—all I have—my life. The *motive* and logic of the whole of Posthumus' speech require this interpretation. To relieve the pangs of conscience that he suffers for the death of Imogen, he is anxious to make the fullest, freest, most complete "satisfaction" in his power; so he offers his life for hers; it is all he has; and he hopes it may be satisfactory. He wants to withhold *nothing* in his sacrifice. He does not wish the gods to treat him even as mercifully as indulgent "temporal fathers" do appease their children, when they express contrition for their offences. He does not want them to be even as lenient as those "vile men" who take "a third, a sixth, a tenth, from their broken debtors, letting them thrive again. On their abatement." For he says, "that is not my desire." He wants no "abatement." He asks the Gods to take nothing *less* than his whole—*no more restricted* ["stricter"] a forfeiture than all he has—his life. And the compunctions he undergoes are such that he fears even that may not be *enough* to appease them as it is not so dear a life as Imogen's. The received rendering of "stricter" gives as I think, a foolish, or rather a semi-ironical tone in his speech; as if he had said 'I beg that you will not take from me more than I have got, viz., my life.' Instead of the full-hearted sacrifice which he desires, it implies a grudging reserve 'if I offer my life for hers, I hope you will take no more rigorous a render; I hope *that* will satisfy you.' It seems to me that the explanation I contend for is required by the argument to give point and force to the illustrations of the "temporal fathers," and "broken debtors," as well as consistency to the whole passage. If it be objected that our Poet nowhere else uses "stricter" with this meaning, I say, granted; yet it is exactly so used by Richard Hooker, Shakespeare's contemporary, and good literary authority. In his *Ecclesiastical Polity*, Hooker has this sentence: "As they took the compass of their commission *stricter* or larger so their dealings were more or less moderate." What can "stricter" mean here but *more restricted, limited, confined*, in opposition to "larger," the very sense I contended for in this passage of Shakespeare? The late

Mr. W. N. Lettsom proposed to add 'not' to Posthumus inquire, and read, "I *st* not enough I'm sorry." With the usual rendering this would be a plausible conjecture; but with the sense of "stricter" that I have here tried to enforce, it will be seen that any such addition as Mr. Lettsom proposes is not only superfluous, but *contradictory*. The old text is sufficient.

JOSEPH CROSBY.

THE PUBLIC LIBRARIES OF LONDON.

LAMBETH PALACE LIBRARY.

On the southern bank of the Thames, nearly opposite the Houses of Parliament, and a little higher up the river, stands Lambeth Palace—a picturesque pile of buildings, but seldom visited by any of the thousands of persons who daily crowd our river steamers, yet interesting in many ways, with its spacious gardens, its Lollard's Tower, and other remains of the old Archiepiscopal residence; thronged with the memories of its successive occupants, and of incidents that belong to our national history.

On none of these, however, is it our purpose here to dilate. What we are mainly concerned with just now is the valuable Library housed within its walls.

The Library at Lambeth Palace is not so rich as that of Sion College in the number of its printed books, but is superior to it, and indeed, to every other library in the metropolis (the British Museum, of course, always excepted) in the number, beauty, and importance of its MSS. For this and other reasons, combined with the freedom of access granted of late years to the public, it deserves particular attention.

The Library is usually said to have been founded in 1610, by Archbishop Bancroft, of whom we used often to hear in our young days, from an old controversial clergyman, that he was "no chicken in matters of discipline,"—the fact being, "not to put too fine a point upon it," that he was a ruthless persecutor of all Puritans and Sectaries; and it abounds in the controversial literature of the time the prelate lived. While Bishop of London he acted as a sort of Censor-General of the press, and suppressed numer-

ous books,—so far, that is, as any printed book can be suppressed,—but carefully retained a copy of each for himself, which copies are still preserved at Lambeth.

There must have been a Library at Lambeth, however, before Bancroft's time, or, at least some collection of MSS. and printed books; otherwise, how are we to account for the preservation there of the valuable collection of Archiepiscopal registers, which form one of its most important features? These, perhaps, may be regarded rather as muniments than as books; but in all large libraries such documents are reckoned up in any enumeration of their contents. But what became of Archbishop Warham's library? That learned prelate, the friend of Erasmus, of Dean Colet, and numerous other scholars, must surely have possessed a valuable collection of books, and it is only reasonable to suppose that a portion of those now in Lambeth once belonged to him. We know that this is the case with some of Cranmer's books, for it was only the other day that we saw and handled them; although the bulk of Cranmer's library passed away from Lambeth after his burning, and eventually found a place in the library of the Kings of England, which is now in the British Museum. Similarly, we may presume that there are still on the shelves at Lambeth some few, at least, of the books that once belonged to Cranmer's successors, namely, Pole, Parker, Grindall, and Whitgift.

Still the honor remains with Bancroft of having been substantially the founder of the Library at Lambeth Palace, inasmuch as he gave to it by will his entire private collection of MSS. and books, to be preserved forever to the use of his successors in the See, "provided they bound themselves to the necessary assurances for the continuance of such books to the Archbishops successively." Otherwise, he bequeathed them "to His Majesty's College at Chelsea, if to be erected within six years, or otherwise to the Publique Library of the University of Cambridge."

Bancroft dying in 1611, his successor, Archbishop Abbot, accepted the conditions of his predecessor's will, and greatly aug-

mented the library, by bequeathing to it his own collection when he died in 1633. Laud's books, after his execution in 1645, passed away from Lambeth, he having, by his will, bequeathed to St. John's College, Oxford, such of them as were not already in that library. After Laud's death, the See was vacant until the restoration, and the Library was in danger of being dispersed or lost. Col. Scott, a fierce partisan, who occupied the Palace in the Parliamentary interest, destroyed the great Hall, desecrated the Chapel, and in other ways played havoc with the Archiepiscopal residence, was not the man to pay much respect to the books and MSS. Several, indeed, were purloined, and several mutilated. In this strait, Selden stepped in to rescue the remainder. How much literature in every way owes to that great scholar and enlightened politician! Looking into the provisions of Bancroft's will, he saw a means of placing the Library in safe custody for the time being. This was by advising the University of Cambridge to claim it, there being no longer an Archbishop of Canterbury, and the College at Chelsea not having been erected within the six years specified. Acting on this advice, the University put forward its claim, which, not being disputed, the books and MSS. were given up to its keeping, and in 1647 were safely lodged in the public library at Cambridge.

At Cambridge they remained until the Restoration, when Bishop Juxon was made Archbishop of Canterbury. That prelate rebuilt the great Hall, in exact conformity with the original destroyed by Col. Scott, restored the Chapel, and made many other necessary repairs at Lambeth. Finally, he re-claimed from the University of Cambridge the Library of Lambeth Palace, to be devoted to its original uses. He did not live however, to see this effected. It was under the primacy of his successor, Archbishop Sheldon, 1663-78, that the Library was replaced in its old quarters, namely, in the old galleries above the cloisters—a most inconvenient habitat, and especially uncomfortable in the winter, when, as the late Sir Harris Nicolas alleged, “none but Capt. Parry or

men of his crew” could possibly make use of the collection.

Sheldon by his will bequeathed a portion of his own library “towards the increase and improvement of the publique library of the See of Canterbury, now settled at Lambeth House.” Archbishop Bancroft intended to leave his private collection to his successors, and with that view he had, in fact, transferred it to the Library; but upon being deprived in 1691, he altered his mind, and presented his books to Emanuel College, Cambridge, of which he had been master. Tillotson, who succeeded him, appears not to have given or presented anything to the Library; but his successor, Archbishop Tenison, 1695-1716, bequeathed part of his books to this Library, part to the Cathedral Library of St. Paul's, and part to the Library attached to his Grammar School, in Castle Street, Leicester Square. Many of the books at Lambeth bear his autograph, and some have copious MS. notes in his handwriting. Neither Archbishop Wake, nor his successors, Potter, Herring, and Hutton, gave anything to the Library; at least if they did, such additions were very unimportant. Archbishop Secker, 1758-68, to repair the neglect of the last-named prelates, bought up numerous books at a considerable expense, some of which he presented during his lifetime to the Library, and left others to it at his death. He also bequeathed to it several MSS. written by himself. Archbishop Cornwallis, 1768-83, during his lifetime, presented many valuable books to the Library, and, according to Dr. Ducarel, “caused a very curious collection of old printed tracts and pamphlets (from the reign of King Henry the Seventh to that of Queen Anne) which had long lain here undigested, to be methodized and bound in sixty volumes. And since his Grace's death some valuable articles have been presented by his accomplished lady, who took great delight in this Library, which she visited almost every day.” This was the prelate, we may remark, *par parenthèse*, to whom George the Third, prompted, it is supposed, by the Countess of Huntingdon, addressed a letter reproving him for the *roué* parties, a new importation of fashion, which

he allowed to be held in the Palace, and warning him, under pain of his kingly displeasure, not to encourage such dissipation inconsistent alike with his calling and with the character of Lambeth Palace, once famous for its piety and learning. If Archbishop Moore, 1783-1805, gave any books to the Library, they were neither numerous nor important; but both Manners Sutton and Howley, 1805-1848, contributed largely to the theological department.

Archbishop Manners Sutton is also credited with having given, though he only deposited in the Lambeth Library, a valuable collection of MSS., principally Biblical, brought by Prof. Carlyle, the distinguished Oriental scholar, from the East. Prof. Carlyle was appointed to accompany Lord Elgin's Mission to Turkey in 1799, at the suggestion of Mr. Pitt and the bishop of Lincoln, in order that he might collect such ancient MSS. as were believed to be still existing in the monasteries of the East, and make them available for the purposes of learning. Accordingly, says Dr. Hunt, "he visited all the monasteries of the Greek monks or caloyers of the Princes' Islands in the Sea of Marmora.

There were many copies on paper and vellum of the different parts of the New Testament, written apparently in the eleventh, twelfth, and thirteenth centuries. The most beautiful of these he *bought* from the monks. They are now deposited in the Archbishop of Canterbury's Library at Lambeth." Prof. Carlyle also visited Jerusalem, where he made a further collection. "In the collegiate house belonging to the Greek Patriarch of Jerusalem," he informs us, "we found a very well-furnished library, including a considerable number of manuscripts. The Patriarch behaved to us with the utmost liberality, allowing us to take any of the manuscripts we might wish to send to England, *for the purpose of being examined and collated*. Such as we thought interesting or curious were forwarded to London, together with the MSS. from the Princes' Island, and are now in the Library at Lambeth." There were, therefore, three classes of MSS. in the Carlyle Collection: 1, Those bought

by the Professor with the public money; 2, Those borrowed from the Patriarch of Jerusalem, which we believe, were afterwards restored; and 3, Those which still belong to Prof. Carlyle as his private property. It was the last-mentioned that Archbishop Manners Sutton purchased and gave to Lambeth Library.

Mr. Edwards, in his "Memoirs of Libraries," a highly valuable work, informs us that, "Not long after the publication of these passages in the 'Memoirs relating to European and Asiatic Turkey,' a writer in the *Westminster Review*, known to be describing his personal experience in the matter he treated of, took occasion thus to express himself:—"The Library in the Archbishop's Palace at Lambeth is said to be of great value. Visitors have been turned back with civil incivility; an order to see the Library has been scanned with the curious eye of an advocate seeking for a special demurrer, a flaw, a variance, an irregularity; it has been held to be an order to see some particular librarian, who was not then there or to enter at some times, or under some circumstances, other than those existing," &c.

Happily all this is now changed, and the Library is at present accessible to the public during three days of the week—Monday, Wednesday, and Friday—with little or no formality. One reason, though not quite sufficient, for this chariness of access to the public, consisted, no doubt, in the inconvenience of the apartments in which the Library was situated, as mentioned by us above. Happily, however, this was got rid of, in the year 1828, through the liberality of Archbishop Howley, who arranged that the Library should be transferred to the magnificent Hall re-built by Juxon, and at his own expense, caused it to be divided into recesses, fitted with deal presses, painted to imitate oak; and in this room the Library now reposes.

PETER HASTIE—EDWARD H. TRACY.

Just as we are going to press, we are in receipt of a "Catalogue of the Library collected by the late Peter Hastie and the late Edward H. Tracy," or as it is called in the title page, "Catalogue of a Library constituting the collections of, &c., to be sold on Monday, January 22d, 1877." New York, 1876. 8vo., pp. (563.)

Before paying our respects to the Catalogue, we think it may interest our readers to say something concerning the gentlemen whose united gatherings form the subject of said catalogue. We write from a personal acquaintance of several years:—Mr. Peter Hastie was a Scotchman by birth, an American citizen by choice, a bachelor by habit, an engineer by profession, and a gentleman by nature; his love of books was innate, his desire to possess them was the leading feature in his mental constitution. His appetite for catalogues was unceasing, his quick appreciation of what was in "his line," was conspicuous, his success in gathering such books as suited him, may in some degree be inferred by the bulk of the Catalogue before us. When in sufficiently good health, he was a constant attendant at the sales of books by auction, indeed, it was shrewdly suspected that he selected his lodgings at "Windus," in Park Row, mainly to be convenient to the Auction Rooms of Bangs Brother & Co., 13, Park Row, and Cooley & Keese, in Broadway, both of which rooms at that period, (1845-51), were in this immediate vicinity. When unable himself to attend the sales, he placed his commissions in the hands of the late Mr. William Gowans. His custom of attending the auctions was conspicuous, for he often sacrificed his personal ease in order to follow his inclination. He has had many a friendly tilt with his friend and fellow-countryman, old John Allan, and another friend, younger than himself, Mr. E. B. Corwin, now both dead. Their inclinations as collectors, ran somewhat in the same direction, but Mr. Hastie's naturally amiable instincts usually induced him to give way to

his friends. It must be admitted that his taste ran rather to quantity than quality, his main desire was to get books, more books and still more books, indeed, he somewhat resembled the English gentleman who thought that the height of human happiness consisted in having £200 a year, and living over a bookseller's shop. He was not unaware of the peculiar value of large and uncut copies, but was not known in any instance to have paid any greatly increased price for a book in such condition. In the matter of book-binding, he took the books as he found them, and has left the re-binding for a future possessor.

That the buying of books was with him the "leading passion strong in death" was strikingly illustrated. A sale of English books was made in the winter of 1862:—he sent some bids from his dying bed:—the books were bought, but he breathed his last before they were delivered: his executors accepted them, however, and they are included in this catalogue. Mr. Hastie was not physically very robust, his profession as a Civil Engineer brought him occupation in the construction of the Croton Aqueduct and in the prosecution of that work he contracted a disease of the lungs, which, after a lingering, but not painful illness resulted in his death when less than 60 years old. It was in his late years that he more particularly realized the considerate but not conspicuous kindness of his friend Mr. Edward H. Tracy.

It is not permitted to the writer to lift the veil and to say just how that was manifested, for Mr. Tracy has left brothers who are just as generous and just as unostentatious, who would blush to see the good deeds of their dead brother paraded before the world—let it suffice to say that Mr. Hastie had a proper appreciation of Mr. Tracy's kindness and by his will bequeathed to Mr. Tracy the library he had gathered at so great an expenditure of time and money. This is no place for eulogium, but the writer cannot forbear to put on record his recollection of many a pleasant interview concerning books, of frequent and agreeable social intercourse, as well as of minor but untold kindnesses re-

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ceived at his hands. He was not one of those Scotchmen for whom half farthings were coined in order that they might give something at a collection.

Concerning Mr. Tracy, our acquaintance was more recent and less intimate, but as far as it went not less agreeable. Mr. Tracy made no pretensions to be a *collector* of books. In his own profession, he also being a Civil Engineer—he had a large and well selected working library, and we cannot help thinking it would have been wise to have kept the two collections distinct in the catalogue. The reception of Hastie's legacy of a large library was rather a matter of bewilderment, anxiety, cost and care. The books were too numerous to be housed—they were too bulky to be handled, there was necessity for a custodian, and there was often talk of a sale, indeed, when we met in the street, it was literally a standing and ultimately a stale joke—what is to be done with this library? not that Mr. Tracy did not like books, for he did; his own collection proves that, but his taste was unlike that of Mr. Hastie's, and the books were to him just what the presentation of a white Elephant is to an East Indian, it would be a breach of etiquette to sell, and to keep it—expense could not be avoided.

And now that he too has "died also" while yet a comparatively young man, his friends dispose of his library as executors of his estate.

Fortunately in his last days, he did not need the active sympathy and considerate kindness which he had bestowed on his friend Hastie, and even more fortunately he would if necessary have received it from his own kith and kin.

If the buyers at the sale should happen to emulate the spirit of the late owners of the books, the result financially cannot fail to be satisfactory.

ANECDOTES OF LORDS LYNDHURST AND BROUGHAM.

THESE two illustrious men, each in his time filling the office of Lord Chancellor of England, were born within a very few years of

each other, Lord Lyndhurst having made his "first appearance" in this world at a place called *Boston*, in the United States, and as nearly as we can calculate, about four years antecedently to the "Declaration of Independence." His father's name was *Copley*, his profession a portrait painter, but whether young Copley was *present* at the reading of the Declaration of 1776, is matter of doubt, seeing his biographer states that he "rejoined his father in England" (to remain there) that same year. That in 1794 or thereabouts, while "sowing his wild oats," young Copley was decidedly Jacobinical in his political sentiments, and "delighted to dine with the corresponding secretary, or to celebrate with Cobbet, the anniversary of the acquittal of Hardy and Horne Tooke," there can be no question. It took only a short time, however, for Copley to "abandon Jacobinism for Liverpoolism," and when the propitious moment arrived for *any* other change, he would have accepted it "with as much real indifference as he would have felt in changing partners at whist." We are going somewhat beyond the purport of the article, however if not trespassing somewhat upon another's domain, while referring to, and relating matters connected with Lord Lyndhurst's career, and which come strictly under the biographical head. One or two anecdotes, bearing upon the two illustrious lords named, and which we believed a majority of our readers had not seen, it struck us would prove just about as amusing to them as they (said anecdotes) had proved to us—exciting our risibility not a little. Of course the great character and exalted situation of the individuals about whom the anecdotes are told, has to be borne in mind, otherwise much of the effect will be lost. On a certain occasion then in the Court of Chancery, a barrister whom Lord Lyndhurst had not previously heard, was retained to argue before him. The counsel was a man of ability, but began in a very confused, floundering manner. Lord Chancellor: "What a fool the man is!" After a while he got more cool and collected. Lord Chancellor: "Ah! not such a fool as I thought." Finally the coun-

sel quite recovered himself, and proceeded admirably. Lord Chancellor: "Egad! it is I that was the fool." It is said of Lord Brougham that he honestly avowed an entire lack of the poetical faculty, "confining his efforts, in verse, to translations, making it the object of his ambition to render his original nearly word for word." During a speech made in the House of Commons, he quoted from Horace.

He gave them off-hand, in English instead of Latin,

"False honor charms and lying slander scares
Whom, but the false and faulty?"

Jonathan Raine and other men of classical acquirements were urgent with him to find out where he got the translation; but he could only answer "nowhere." In the House of Lords, on a certain occasion, Brougham was attacking, or beginning to attack, the Duke of Wellington in that tone of insolent sarcasm so peculiar to him, when, in the midst of his harangue, the Duke, from the opposite side, lifted his finger and said, loud enough to be heard, "Now take care what you say *next*." As if panic-struck, Brougham broke off, and ran upon some other track. Brougham (who, from the very commencement of his public career, was continually sticking for Democratic citizenship) at length became Lord Chancellor and ceased not still, it would seem to *talk* and *act* Democracy, even in the presence of royalty itself. But he had a motive, it was to secure for his younger brother the *remainder* of his peerage (on quitting the Woolsack) and an earldom for himself. The earldom was reserved for *Cottenham* (Brougham's successor on the woolsack—and an intellectual nobody) when Brougham came out with a pamphlet on the occasion, ridiculing Cottenham's promotion, and bearing for its motto Shakespeare's capital and appropriate phrase "*The Offence is RANK.*" We have space for only one more witticism (in the shape of a *riddle*) propounded to Brougham by Lyndhurst. Lord Stanley (Derby) in 1849 was desirous to prevent the repeal of the navigation laws. Brougham coalesced with him, and actually moved the rejection of the bill in a speech which he published in a pamphlet. The

bill was carried notwithstanding Brougham's matchless efforts to prevent it, and it was on this occasion that Lyndhurst went up to him and said: "Brougham, here is a riddle for you. Why does Lord Brougham know so much about the navigation laws?" *Answer*, "Because he has been so long engaged in the *Seal* fishery."

THE MENZIES LIBRARY.

THE Bibliographical event of the season has come off. The library, which occupied years in its creation, was disposed of in one short week. The books, gathered with so much loving care, have become the property of new owners, many of whom will doubtless regard and revere them with an interest equal to that of their late owner.

It is scarcely necessary to say that the dispersion of this fine collection brought together many well-known buyers from various parts of the United States, and, rather by accident than design, one from England. The competition on the more important books was brisk and earnest, and the whole sale was characterized by much animation. The interest was sustained throughout, and the audience never seemed tired out with the long and late hours which an attendance at the sale demanded.

Among the more prominent buyers was Mr. Joseph J. Cooke, of Providence, whose purchases amounted to nearly one-fourth of the whole. Next in importance and in amount were those of Mr. Joseph W. Drexel, most of which were purchased for him by Mr. H. B. Fisher. The purchases of J. Sabin and Sons were made for various gentlemen who could not attend the sale, or did not desire that their names should be made public, or preferred experienced dealers to execute their commissions. Among the gentlemen of New York were Mr. R. L. Stuart, Mr. Fisher Howe, and Mr. S. W. Phoenix. Many of the rarities go out of the city, mostly to Mr. E. G. Asay, of Chicago; some to Mr. Robert Clarke, of Cincinnati; others to the Library of Congress; also to the State Department at Washington. Certainly two-thirds of the library goes to other localities.

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The result of the sale coincided with views we have often expressed—that good works are a mere investment; they pay good interest in the entertainment and information they afford the buyer, and when sold repay most of their original cost. In this particular library they have done much more. The entire collection cost Mr. Menzies in round figures \$41,000, and has sold for \$51,000. The difference more than pays the cost of selling the books, so that the fortunate possessor of a library of rare and fine books may congratulate himself that his books may be a source of revenue as well as of comfort.

The sale was not devoid of interest in other respects; it exhibited on the part of buyers a healthy desire to possess themselves of books relative to the fine arts, which all sold well. Books on Bibliography also sold well, the philosophy of which is that the American book buyers are in earnest search of information concerning literature and the fine arts.

We proceed to quote the titles and prices of some of the rare or valuable Books contained in the Catalogue:—

- 4 East and West Indies. *Lond.* 1604. \$ 14 25
 29 Allen. Narrative of his captivity. Orig. Ed. *Phil.* 1779. 62 00
 32 Allen. Life of Philidor. Printed on Veilum. *Phil.* 1803. 60 00
 42 Almon. The Remembrancer. 22 vols. *Lond.* [v. d.] 198 00
 57 Analectic Press Series. 5 vols. Uncut. *N. Y.* 1872-73. 50 00
 61 Andre. The Cow Chace. Original Edition. *N. Y.* 1780. 23 00
 63 Andre. Trial of. Orig. Edition. *Phil.* 1780. 63 00
 74 Aquinas. Summa de Articulis &c. [John Gutenberg. *Mog.* 1460.] 162 00
 75 Aquinas. Prima Pars Secunde. *Peter Schoefer. Mog.* 1471. 75 00
 83 Ash. Present State of Carolina. *Lond.* 1682. 46 00
 89 Audubon. Birds. 7 vols. First 8vo Ed. *N. Y.* 1844. 175 00
 90 Audubon. Quadrupeds. 3 vols. First 8vo Ed. Uncut. *N. Y.* 1854. 58 50
 91 Augustinus. De Anima Et Spiritu. [n. p.] 1472. 42 00
 94 Autographic Writings of Eminent Men. [N. Y. 1864.] 40 00
 95 Autograph Letters of the Presidents of the United States. 105 00
 96 Autographs of Distinguished Americans. 50 00
 100 Backus. Hist. of New England. 3 vols. Uncut. *Bost.* 1777-96. 112 50

- 111 Bancroft. History of the U. S. 8 vols. L. P. Uncut. *Bost.* 1861. 38 00
 150 Beloe. The Sexagenarian. 2 vols. Uncut. Illustrated. *Lond.* 1817. 27 00
 178 Bishop. New England judged. 3 Pts. Orig. Ed. *Lond.* 1661-67. 130 00
 179 Bishop. New England judged. *Lond.* 1703. 20 00
 193 Bond. Public Tryal of the Quakers. *Bost.* 1682. 52 50
 223 Bradford Club. Publications. 11 vols. Uncut. *N. Y.* [v. d.] 93 50
 225 Bradstreet. The Tenth Muse. *Lond.* 1650. 77 50
 240 Brown. Bibliotheca Americana. 4 vols. Uncut. *Prov.* 1865-71. 320 00
 243 Brunet. Manuel du Libraire. 12 vols. L. P. Uncut. *Paris.* 1860-65. 102 00
 244 Bry. Grand Collection of Voyages. 9 vols. *Frank.* 1590-1602. 450 00
 294 Brydges. Restituta. 4 vols. Uncut. *Lond.* 1814. 21 00
 250 Brydges. Censura Literaria. 10 vols. Uncut. *Lond.* 1815. 65 00
 257 Budd. Good Order Established in Pensilvania. *Lond.* 1685. 150 00
 260 Bullock. Virginia Impartially Examined. Uncut. *Lond.* 1649. 80 00
 261 Bulwer. Anthropolometamorphosis. Ed. by Roger Payne. *Lond.* 1653. 40 00
 276 Burk. History of Virginia. 4 vols. Uncut. *Petersb.* 1804-16. 100 00
 282 Burns. Poems. First, or, Kilmarnock Ed. *Kilmar.* 1786. 155 00
 283 Burns. Poems. First Edinburgh Ed. Uncut. *Edin.* 1787. 27 00
 285 Burns. Poems. First New York Ed. *N. Y.* 1788. 45 00
 286 Burns. Poems. First Philadelphia Ed. *Phil.* 1788. 21 00
 289 Burns. Poems. 2 vols. Uncut. Illustrated. *Glas.* 1852. 130 00
 295 Burr. Burriana. 19 vols. *N. Y.* [v. d.] 87 00
 300 Burrough. Persecution of the Quakers. *Lond.* 1660. 28 00
 313 Byfield. The Late Revolution in New England. *Lond.* 1689. 25 00
 319 Calef. Wonders of the Invisible World. Uncut. *Lond.* 1700. 165 00
 327 Campanius. Description of New Sweden. *Stock.* 1702. 37 50
 334 Carolina. Brief Description of the Province of. *Lond.* 1666. 70 00
 339 Carter. A Genuine Detail &c. *Lond.* 1784. 27 00
 346 Casas. First Voyages and Discoveries of the Spaniards. *Lond.* 1699. 27 50
 347 Case. The Angelical Guide, Bound by Roger Payne. *Lond.* 1697. 50 00
 351 Castell. A Short Discoverie of America. *Lond.* 1644. 57 50
 356 Catlin. North American Indians. 2 vols. Col. Plates. *Lond.* 1837. 48 00
 368 Champlain. Voyages and Discoveries. *Paris.* 1613. 58 00
 377 Charlevoix. New France. 6 vols. L. P. Uncut. *N. Y.* 1866-72. 63 00
 385 Chrysostomi. Liber beati Joannis Chrysostomi. [Colon. 1467.] 85 00

- 389 Cicero. Cato Major. Uncut.
B. Franklin. Phil. 1744. 168 00
- 392 Clark. Ill. News from New
England. Uncut. *Lond.* 1652. 105 00
- 395 Clarke. Narrative of the
Battle of Bunker's Hill. Uncut. *Lond.* 1875. 34 00
- 397 Clarke. Repertorium Biblio-
graphicum. Uncut. Illust. *Lond.* 1819. 22 00
- 422 Coddington. Demonstration
of True Love. *Lond.* 1974. 36 00
- 428 Colden. First Causes of Ac-
tion in Matter. Uncut. *N. Y.* 1745. 20 50
- 429 Colden. History of the In-
dian Nations. Map. *W. Bradford. N. Y.* 1727. 210 00
- 442 Columbus. De Insulis Nuper
Inuentis. *Basle.* 1494. 100 00
- 451 Confession of Faith. *Bost.* 1680. 38 00
- 452 Confession of Faith. *New Lond.* 1710. 60 00
- 455 Cook. The Sot-weed Factor. *Lond.* 1708. 70 00
- 480 Cotton. Way of the Churches
of Christ in New England. *Lond.* 1645. 30 00
- 481 Cotton. The Bloody Tenent
Washed. *Lond.* 1647. 61 00
- 514 Davenport. A Discourse about
Civil Government. *Camb.* 1663. 45 00
- 533 Dawson. The Gazette Series.
4 vols. Uncut. *Yonk.* 1866. 44 00
- 545 Deane. Paris Papers. Uncut. *N. Y.* 1782. 24 00
- 549 DeBrahm. History of Geor-
gia. L. P. Uncut. *Wormsloe.* 1849. 52 00
- 558 Denton. Brief Description of
New York. *Lond.* 1670. 220 00
- 566-594 Dibdin. Works. 53 vols.
Uncut. *Lond.* [v. d.] 20 00
- 609 Donck. Description of the
New Netherlands. Uncut. *Amster.* 1656. 90 00
- 623 Drake. Hist. of Boston. 2
vols. L. P. Uncut. Illust. *Bost.* 1857. 44 00
- 628 Drayton. Northern and East-
ern Tour. Uncut. *Char.* 1794. 20 00
- 643 Dunlap. Hist. of the Am.
Theatre. 4 vols. Uncut. Illust. *Lond.* 1833. 100 00
- 644 Dunlap. The Arts of Design.
6 vols. Uncut. Illust. *N. Y.* 1834. 318 00
- 655 Eccleston. Epistle to Friends.
Uncut. *W. Bradford.* *N. Y.* 1732. 31 00
- 665 Eliot. Indian Bible. *Camb.* 1663. 900 00
- 666 Eliot. Communions of Church-
es. Uncut. *Camb.* 1665. 155 00
- 679 Elmer. On the Character of
Washington. Uncut. *Trenton.* 1800. 70 00
- 698 Exquemelin. Buccaneers of
America. *Lond.* 1684. 41 00
- 719 Filson. Discovery and Settle-
ment of Kentucke. *Wil.* 1784. 50 00
- 730 Force. Tracts relating to
North America. Uncut. *Wash.* 1836. 20 00
- 737 Fox and Bernyeat. A. N. E.
Fire-Brand Quenched. [n. p.] 1679. 31 2
- 738 Foxe. North West Fox. Map. *Lond.* 1865. 65 00
- 739 Francis. Old New York. 4
vols. Uncut. Illustrated. *N. Y.* 1865. 240 00
- 740 Franklin. Proceedings vs.
Mr. Hemphill. *B. Franklin. Phil.* 1735. 20 00
- 745 Franklin. The Second Protest. *Paris.* 1766. 57 50
- 749 Franklin. Works. 10 vols.
L. P. Uncut. Illust. *Bost.* 1836-40. 77 50
- 767 Froissart. Chronicles. 2 vols.
Uncut. Illuminated. *Lond.* 1844. 72 00
- 773 Fulton. Treatise on Canal
Navigation. L. P. *Lond.* 1796. 20 00
- 778 Fysshier. Penytencyall Psalmes.
Wynkyn de Worde. *Lond.* 1509. 390 00
- 799 Georgia. Late Political Ob-
servations. Uncut. *Wormsloe.* 1847. 45 00
- 814 Gomara. Historie of the Con-
quest of the West India. *Lond.* 1578. 40 00
- 816 Gorges. America Painted to
the Life. *Lond.* 1659. 200 00
- 817 Gospel Order Revived.
W. Bradford. *N. Y.* 1700. 57 00
- 835 Gregorius. Liber Regule
Pastoral &c. *Faust & Schofer.* *Mog.* [1465.] 142 50
- 836 Grenville. Bib. Grenvilliana.
4 vols. L. P. Uncut. *Lond.* 1842-72. 04 00
- 843 Groom. A Glass for the Peo-
ple of New England. [n. p.] 1676. 63 00
- 850 Hakluyt. Voyages and Dis-
coveries. *Lond.* 1589. 08 00
- 851 Hakluyt. Voyages and Dis-
coveries. 3 vols. *Lond.* 1599-1600. 225 00
- 852 Hakluyt. Voyages and Dis-
coveries. 5 vols. Uncut. *Lond.* 1809-12. 00 00
- 854 Hale. Enquiry into the Na-
ture of Witchcraft. *Bost.* 1702. 32 00
- 871 Hamor. A True Discourse of
Virginia. Orig. Ed. *Lond.* 1615. 220 00
- 891 HARRISSE. Biblio Americana
Vetus. L. P. Uncut. *N. Y.* 1866. 25 00
- 894 HARRISSE. Notes on Columbia. *N. Y.* 1866. 57 50
- 900 Hartlib. The Reformed Vir-
ginian Silk-Worm. *Lond.* 1655. 30 00
- 906 Haywood. Civil Hist. of Ten-
nessee. *Knox.* 1823. 35 00
- 909 Heath. Memoirs of Major-
General Heath. Uncut. *Bost.* 1798. 82 00
- 922 Heures a l'Usage de Rome.
Printed on Vellum. *Paris.* [1518.] 97 50
- 925 Hieronymi. Expositio Symboli
Apostolorum. [Cologne. 1460.] 92 50
- 926 Higden. Polycronicon.
William Caxton. *Lond.* 1482. 1005 00
- 927 Higginson. New England's
Plantation. *Lond.* 1630. 66 00
- 928 Higginson. Cause of God in
New England. *Camb.* 1663. 50 00
- 934 History of the War in America.
3 vols. Uncut. *Bost.* 1780. 60 00
- 937 Hoar. The Sting of Death,
and Death Unstung. *Bost.* 1680. 40 00
- 942 Holbrook. North American
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We beg to inform our patrons that the printed price list to the Menzies Catalogue is now ready and will be forwarded free of postage upon receipt of \$1.00.

MERYON'S ETCHINGS.

Some of the works of perhaps the most interesting of all modern etchers, M. Meryon, have been lately sold at auction in London. There were some rare states of his plates in the catalogue. The prices obtained for some of them are mentioned below.

Entrée du Faubourg St. Marceau, after Zeeman; before letter; title in Meryon's handwriting . .	£2 11 0
Le Stryge, rare state, with autograph writing	4 4 0
Le Petit Pont; undescribed state, with the square lines and dry-point work in lower margin, on greenish paper	2 5 0
La Galerie de Notre Dame; first state	2 10 0
La Morgue; rare and fine impression, with the verses in the artist's handwriting	10 15 0
L'Abside de Notre Dame; first state, before the subsequent work in the sky on the right. Verses in artist's handwriting . .	20 0 0
The same; undescribed state, with the square line complete and sky finished, but before letters with the following verses in Meryon's handwriting:—	

O toi dégustateur de tout morceau gothique,
Vois ici de Paris la noble basilique,
Nos Rois, grands et dévôts, ont voulu la bâtir
Pour témoigner au maître un profond repentir.
Quoique bien grande, hélas, on la dit trop petite
De nos moindres pécheurs pour contenir l'élite.

£14 0 0

The following note, Meryon for its sub-

ject, will doubtless interest readers and collectors.

Born at Paris, 1821, of English origin, the greatest etcher of modern times, whose works will, ere many years have passed, take rank next to Rembrandt; a man of tender soul, probably derived from his mother. In 1837 he went to the Naval School at Brest. He made several voyages, and from 1842 to 1846 he circumnavigated the globe in the corvette *Le Rhin*. On account of his delicate constitution he gave up the sea service. Whereon he writes: "A few words on my past life as a naval officer. I wore the epaulet but a short time. I laid it aside simply because I did not feel sufficiently strong, either physically or morally, to command, in all circumstances, men, the majority of whom I consider as the most devoted, the most honorable, the best that can be met with. It is with a profound sentiment of sincerity that I feel honored in having spent the best part of my youth in the midst of such men, whether officers or sailors. The above-mentioned reason, joined to a natural inclination I have always had for the arts, has made me venture upon the path on which I now walk."

Meryon returned to Paris in 1847. He painted pictures, in which he failed; for although he possessed in a consummate degree a knowledge of the relative value of light and shade, either his eyes did not appreciate, or his hands could not manipulate, color. He thereupon acquired his first notions in the art of etching, or which he ultimately became the great master. To exercise himself in the etching point he made copies of the old masters. His genius was rapidly developing, and Victor Hugo wrote of his works: "These etchings are magnificent things. This fine imagination should not be fettered in the great contest which it is waging, now in contemplating the ocean, now in contemplating Paris; the breath of the Infinite traverses the works of M. Meryon, and makes of his etchings more than pictures—visions."

Old Paris was being demolished; the picturesque swept away, and monuments, revered for their historical associations,

ruthlessly destroyed, to be replaced by the monotonous and dreary productions of Imperial communism. Meryon set to work to preserve, ere it was too late, records of the poetry of old Paris, and produced with his etching needle the most marvellous series of works of our times; full of power, of truth, yet of tragic mystery. Preserving the details of architecture, he filled up his work with the reflex melancholy of his own soul. But to live he must sell. He had not yet made taste to admire his works; publishers and buyers would have nothing to do with them. Modest, nervous, tongue-tied, and irritable, he tramped Paris with his folio of etchings, but beyond placing a few impressions in the hands of dealers, who sold little and paid less, neither public nor private taste, nor patronage did anything for him. In a fit of despair he destroyed the copper-plates. Darker days set in upon him, and he passed into—worse than the valley of the shadow of death—the mad-house of Charenton, whence he was released by death.

Meryon did not destroy *all* his plates, but the finest of them.

James Anderson Rose possessed a number of duplicates, which he sold last June. The prices obtained were not extraordinary, but they were not the best examples or impressions.

Our London correspondent has purchased a few of the Meryons. He sends us the following note:—

LONDON, Nov., 1876.

RARE PRINTS.—In a recent sale in London a copy of Schöngauer's "St. James Fighting against the Infidels" (B 53)—a very fine impression—sold for £120. "Christ bearing the Cross," by Lucas van Leyden, *with the border* (B. 64), £10. Meryon's etching, "L'Abside de Notre Dame" (50), first state, with verses in the artist's handwriting, £20; another copy, *with sky finished*, with different verses in artist's handwriting, £14.

Perhaps it will soon be with old engravings as it is with the old masters in painting, no more to be had; for the great advance in price is a certain evidence of absorption.

MEISSONIER'S PICTURE in the Luxembourg, representing the late Emperor Napoleon, surrounded by his staff, at the Battle of Solferino, has been wantonly mutilated by some communistic vandal, who has literally decapitated the Emperor, cutting his head entirely out and otherwise injuring the canvas. It is said that the picture is irretrievably spoilt.

GOSSIP ABOUT PORTRAITS.

(Continued from page 102.)

In mentioning the earlier engravings, he says, "These prints were sold by George Humble and Sudbury, at the Pope's Head in Cornhill; by Jenner, at the Exchange; one Seager. I know not where; and Roger Daniel; but who had the most choice, was Mr. Peake, near Holborn Conduit; and if there be any who can direct you where you may most likely hear what became of their plates and works of this kind, I believe nobody may so well inform you as Mr. Faithorne (father to the bookseller), who, if I am not mistaken, was apprenticed to Sir William Peake, for both he and Humble were made Knights, and therefore it may be worth your while to inquire of him."*

I have said little of Hollar, but his works merit to be specially mentioned for their taste and truthfulness. Many of his portraits taken from old pictures, are particularly fine, and when in good state and rich in impression, which is a rare thing, owing to their great delicacy, are valuable. One of his rarest engravings, the portrait of Sir Thomas Chaloner, tutor to Edward VI., after Holbein, has sold for as much as 59 guineas; but recently the same impression has not realized more than 30 guineas. The variations in the prices given for the identical impression of a print at different times are very remarkable, and in this print of Sir Thomas Chaloner we have curious instances of this variation within a very short time. There are two states of the print, both extremely rare. In the first state there are mistakes in spelling in the inscription, the word *Poesseôs* being spelt *Poesseas*. Vero

written *Verè*, &c. This was the impression mentioned above. At Mr. Corrie's sale in April, 1863, it was bought by J. Marshall, Esq., for 11 guineas, at whose sale, in 1864, it sold for £30 10s. The second state sold at the sale of Mr. Tunno in July, 1863, for £17. The same impression in Mr. Marshall's sale, the following year, brought £31 10s.!

The life of Hollar is a melancholy instance of patient plodding industry directed by great talent, and regulated by honest conscientiousness, working a life out almost unnoticed and unrewarded! Born at Prague of respectable parents, he was educated for the law, but his family being ruined by political commotions, he turned his attention to the arts and became an engraver. He travelled in this capacity from one city to another, through Germany, trying in vain to procure more than the bare necessities of life. At length he was taken notice of, in Germany, by the Earl of Arundel, who induced him to come to England and introduced him to Charles the First. But this glimpse of prosperity was of short duration. He became mixed up in the Civil Wars, was taken prisoner (as was Faithorne) by Cromwell's party, and with difficulty escaped to Holland, where he worked for the booksellers for bare subsistence. After the Restoration he returned to England, and seemed to be at last making some way, when the Plague, and then the Fire of London upset all his hopes. He got a little employment from the printsellers, and, it is said, worked for them for only fourpence an hour, timing his work by an hour-glass, which he invariably turned down, if any one, even his employer, engaged him in talk or other matters, so that his engraving for the time was stopped. During this drudgery, once more fortune seemed to favor him. He was employed by Government to make drawings of the town and forts of Tangiers, and spent a long time with the fleet on this expedition. But he narrowly escaped being made a prisoner by the Turks, and on his return home, only with great difficulty got some money for his work, and that such a miserable pittance, considering the time lost, and the hazard and the difficulties he encountered that, had he not been inured to misery, it must, one would

* Peys's *Memories*, vol. 1828, vol. vi, p. 169.

think, have broken his heart. He lived on, however, a few years, a booksellers' hack, but even they at last neglected him, and he died, the 27th March, 1667, at the age of seventy, worn out and penniless. At the time of his death the bailiffs were in his lodgings to seize for rent. He besought their forbearance only for an hour or two, saying they might then take the only piece of furniture he had, the bed on which he was lying—and so saying, he died.

We have mentioned the Bindley and Sykes "Grangers," and we ought not to omit, as an "illustrated" book, the Sutherland "Clarendon," perhaps the finest work of the kind ever undertaken. It was commenced by A. H. Sutherland, Esq., who devoted twenty-three years to the object, and was continued after his death with even increased liberality and energy by his widow, who at length presented it to the Bodleian Library at Oxford. This magnificent work consists of thirty-one large folio volumes, to which is added Burnet's "History of the Rebellion," in twenty-six volumes, the whole containing no less than 18,742 prints and drawings, many of the utmost rarity. Perhaps the highest priced portrait in the collection is the whole length of John Felton, who "most miserably kil'd the Right Hon. George Villiers, Duke of Buckingham, August y^e 23, 1628," of which no other impression is known to exist. It cost Mrs. Sutherland £80; but Mr. E. W. Martin, another eminent portrait collector, offered 100 guineas if the lady would concede it to him! A facsimile of it has been engraved, and one is disposed to wonder, just as one wonders at people going to see giants and dwarfs, how anybody could care to give the price of a fine work of art for so miserable a print! Mr. Martin himself possessed a collection of rare portraits, and also an illustrated copy of Strutt's "Dictionary of Engravers," with many thousand fine specimens, mounted and arranged in thirty-seven volumes, folio.

Whilst on the subject of "illustrated" works, in the sense of "sixty years since"—it may not be out of place to mention here another splendid work, that of Mr. T. Wilson's Shakspeare, comprised in twenty vol-

umes (including one of Index). The edition used was Boydell's folio. It contained seven hundred engraved portraits, including every important one mentioned by Granger or Bromley, illustrative of Shakspeare: two hundred engraved topographical subjects, and four hundred and fifty scenic subjects, beside one hundred and fifty drawings by some of the most eminent artists, including forty in oil and water-colors by Stothard and Smirke. This magnificent work was purchased of the proprietor for a considerable sum by a printseller, who, after vainly endeavoring to dispose of it entire at a moderate profit, at last sold the prints, &c. separately, by which, however, he eventually realized considerably more than he asked for the work complete. It contained the rare portrait of Joseph Harris, the actor, in the character of Cardinal Wolsey, of which one only other impression exists, that, namely, in the Pepysian Collection at Cambridge, (formerly alluded to). This interesting portrait was sold to the late Charles Mathews, who had a large collection of theatrical portraits, both engravings and oil and water-color pictures. To look through these, with Charles Mathews as showman, abounding in racy anecdote, illustrated with most perfect mimetic impersonation, and withal in so genial and gentlemanly a manner, was one of those treats which we may style in printsellers' language, "presque unique!" This rare print of Harris, in mezzotint, was copied, and forms the frontispiece of the printed Catalogue of Mr. Wilson's Collection.

(TO BE CONTINUED.)

A NEW HISTORICAL MAGAZINE.

We are just in receipt of the first number of the Magazine of American History. We cordially recommend it to our readers, we shall be pleased to receive subscriptions. Subscription price Five Dollars. J. Sahin & Sons.

BOOKS WANTED.

POEMS by Edgar A. Poe. First edition, Baltimore, 1829. Address J. W. Poinier, Newark, N. J.
Wanted an imperfect copy of London Indian Wars, particularly p. 218 of vol. 2. J. S. & Son, 84 Nassau St.
POE'S POEMS.—Baltimore, 1829. Address J. W. Poinier, Newark, N. J.

A Catalogue of the Library of the London Institution: Systematically Classed. Preceded by an Historical and Bibliographical Account of the Establishment. ... 4 vols., rl. 8vo, pp. lxxviii, 669, (1), Plan; xxxiii, 658, xviii; (2), xcvi, 667, (1); xxiv, 569, (1).
Not published. 1835-52.

This very excellent catalogue was the joint labors of Messrs. Upcott, Brayley, and Thompson, to whom great credit is due for the able manner in which they have performed so long and tedious a task.

Catalogue of the Extensive Library of the Athenæum Club, London, with the Supplement. 2 vols., rl. 8vo.

London. 1845-51.

Privately printed for the members only.

LORENZ (Otto). Catalogue Général de la Librairie Française pendant 25 ans (1840-1865) Rédigé par Otto Lorenz, Libraire ... 4 vols., 8vo, pp. (8), 628; (4), 636; (4), 623; (8), 671.

Paris Chez O. Lorenz ... 1867-71.

Low (S.) The English Catalogue of Books ... 1835, to ... 1863. Comprising the contents of the "London" and "British" Catalogues, and the principal works published in ... America and Continental Europe. ... Compiled by Sampson Low. 8vo, pp. vi, (2), 910. *London: Sampson Low, Son, and Marston. 1864.*
 + Vol. II. 1863 to ... 1872. 8vo, pp. (4), 452. [*Ibid.*] 1873.

Low. Index to the British Catalogue of Books ... 1837 to 1857 inclusive. Compiled by Sampson Low. 8vo.

London: Sampson Low, Son, and Co. 1858.

Low. An Index to Current Literature; comprising a Reference to the Author and Subject of every Book in the English Language, and the Articles in Literature, Science, and Art, in several Publications. 1859, 1860, 1861. By Sampson Low. 8vo, pp. lxxxvi, 170.

London. 1862.

A most valuable index to serial literature, discontinued from want of public appreciation and support.

LOWNDES (W. T.) The Bibliographer's Manual of English Literature, containing an account of Rare, Curious, and Useful Books, published in or Relating to Great Britain and Ireland, from the Invention of Printing; with Bibliographical and Critical Notices, Collations of the Rarer Articles, and the Prices at which they have been sold in this Present Century. By William Thomas Lowndes. 4 vols., 8vo, pp. xii, 2002.

London: William Pickering. MDCCCXXXIV.

First published as a serial; Part 1. is dated 1828. Invaluable to the collector or librarian. The type of this is larger than that of the following edition:

LOWNDES. [Same Title.] New Edition, Revised, Corrected and Enlarged, By Henry G. Bohn. 6 vols., 8vo, pp. 2746.

London: Henry G. Bohn. 1857-69.

Issued in eleven parts, each of which contains some preliminary, explanatory, or exculpatory notice by Mr. Bohn. It is much to be regretted that the earlier part of the work does not include the same ratio of additions as the later, and book-collectors, in general, would have been pleased to pay a higher price for a handsomer book. Mr. Bohn's name as editor did not appear on the first title to Vol. i. Power remarks "A good guide to Mr. Bohn's various reprints and 'Libraries,' and the appendix is a carefully-compiled list of the publications of the Book-printing Clubs, the private presses, such as Strawberry Hill, Lee Priory, &c., and the rare reprints of Collier, Halliwell, Maidment, Turnbull, and others. *The Bibliographer's Manual* is a work which, for want of a better, no English book-lover can do without. The first edition has the advantage of Mr. Bohn's, being printed in more legible type." Later issues bear the name of *Bell & Daldy* as publishers. In 1869, two hundred and fifty copies were printed on large paper, in 6 vols., cr. 8vo. The statement that one hundred copies were printed on large paper, which appears on that number of copies which were sent to America, is, to say the least, an abbreviation of the truth. Mr. Bohn's eleven prefatory notices, which to some extent explain the nature and extent of his labors, have been omitted in the large paper copies, both editions being in other respects exactly the same. There is no substitute for *The Bibliographer's Manual*; undertaken originally to supply an obvious desideratum felt by all readers and book-buyers, it forms at once a key to the riches of English literature for the student, and a guide in the formation of a library for the collector. In its present enlarged form it comprises notices of upwards of one hundred thousand distinct books published in Great Britain and Ireland, but it is susceptible of much improvement.

LOWNDES. *The British Librarian, or Book Collector's Guide to the formation of a Library, in all Branches of Literature, ... With Prices, Critical Notes, References, and an Index of Authors and Subjects. ...* By William T. Lowndes. 8vo, 1320 columns.
London: Whittaker and Co. 1839-42.

Eleven parts; comprising "Religion and its History," being all that were published. It is a valuable Bibliography of Theological Literature; its completion was prevented by the death of the author.

LOWNDES. *Shakespeare and his Commentators, from Lowndes' Bibliographer's Manual.* 8vo. Portrait. London. 1831.

Fifty-two copies printed—not for sale. This was reproduced with additions as below:

LOWNDES. *A Bibliographical Account of the Works of Shakespeare, including every known Edition, Translation, and Commentary.* By Henry G. Bohn. Printed off separately from his enlarged edition of the *Bibliographer's Manual*, with some Additions. Sm. 4to, pp. (4), 2253-2368. London. 1868.

The additions contain lists of the early quartos in the library of the Marquis of Bute, also that of Mr. James Lenox of New York. See also Sabin's *American Biblioplist*, June, 1870.

[LUCOMBE (Philip).] *A Concise History of the Origin and Progress of the Art of Printing; ... Compiled from those who*

have wrote on this Curious Art. 8vo, pp. (12), 494, 12. Portrait.
London: W. Adlard and J. Browne. 1770.

LUDEWIG (H. E.) *The Literature of American Local History; a Bibliographical Essay.* By Hermann E. Ludewig. 8vo, pp. xx, 180. *New York: Printed for the Author. M.DCCC.XLVI.*

Privately printed, and scarce. A Supplement was subsequently printed in the *Literary World*, of which twenty-six copies only were separately printed—that being the number of persons who had the politeness to acknowledge the gift of the “Essay.”

LUDEWIG. *The Literature of American Aboriginal Languages.* By Hermann E. Ludewig. With Additions and Corrections, By Professor Wm. W. Turner. Edited by Nicolas Trübner. 8vo, pp. viii, (1), ix–xxiv, 258. *London: Trübner & Co. MDCCCLVIII.*

McCULLOCH (J. R.) *The Literature of Political Economy: A Classified Catalogue of select publications in the different departments of that science, with Historical, Critical, and Bibliographical [sic] Notices.* By J. R. McCulloch, Esq., ... 8vo, pp. xiii, (1), 407. *London: Longman, MDCCCXLV.*

With two indexes, one of authors and the other of works.

MACHADO (D. B.) *Bibliotheca Lusitana Historica, Critica, e Cronologica.* Na qual se comprehende a Noticia dos Autores Portuguezes, e das Obras, que compuzeraõ desde o tempo da promulgação da Ley da Graça até o tempo presente. Offerecida à Augusta Magestade de D. João v. Nosso Senhor por Diogo Barbosa Machado. 4 vols., folio, pp. (80), 767, Portrait; (2), 927; (2), 799; (6), 725. *Lisboa, Off. de Fonseca. 1741–59.*

The extreme rarity of this great work, the highest authority upon Portuguese bibliography, arises from the circumstance that a large proportion of the first three volumes perished by fire at Lisbon in 1755. See Petzholdt, p. 381.

MACKELDEY (F.) *Compendium of Modern Civil Law, from the Twelfth German Edition.* With a Bibliographical List of Books on the Civil Law. Vol. I. 8vo. *New York. 1845.*

No more of the translation published. For the title of the original see Petzholdt, p. 650.

MACRAY (W. D.) *Annals of the Bodleian Library, Oxford, A.D. 1598–A.D. 1867.* With a Preliminary Notice of the earlier Library founded in the Fourteenth Century. By the Rev. William Dunn Macray, A.M. ... 8vo, pp. v, (1, 1), 369, (1).

Rivingtons, London. 1868.

This is the fullest account of this splendid collection, which contains 350,000 printed books and 25,000 manuscripts.

MACRAY. A Manual of British Historians to A.D. 1600. Containing a Chronological Account of the early Chroniclers and Monkish Writers, their Printed Works and unpublished MSS., with the Period of each history, and when the writer flourished. By the Rev. William Dunn Macray, A.M. ... 8vo.

W. Pickering, London. 1845.

MADDEN (J. P. A.) Lettres d'un bibliographe. 3 vols., 8vo. Facsimiles. *Versailles. 1868-74.*

Vol. III., pp. 41-101 contains "Études sur Gutenberg et sur Schoëffer."

MAISONNEUVE ET CIE. Catalogue de Livres anciens et modernes divisé en six parties. Rl. 8vo.

Paris: Maisonneuve et Cie. 1862.

The various catalogues put forth by this house are usually replete with bibliographical information. See Petzholdt, p. 101.

MAITLAND (S. R.) List of some of the Early Printed Books in the Archiepiscopal Library at Lambeth. By the Rev. S. R. Maitland. 8vo, pp. xxii, (1), 464. *Privately Printed, London. 1843.*

Very scarce; a few copies only having been printed for presents. The compiler was the keeper of the manuscripts and libraries of the Archbishop of Canterbury, and thus had unusual facilities for giving accurate descriptions of, and extracts from, the various works.

MAITTAIRE (M.) Annales typographici ab artis inventae origine ad annum MD. Operâ Mich. Maillaire. 4to, pp. (12), 388. Portraits. *Hagae-Comitum, Vaillant. 1719.* + Ab anno M.D. ad annum M.D.XXXVI. continuati. Tom. II. Pars I.-II. pp. (20), 395, Portrait; (2), 395-860. *Hagae-Comitum, Vaillant et Provost. 1722.* + Ab anno M.D.XXXVI. ad annum M.D.LVII. continuati: cum Appendice. Tom. III. Pars I.-II. pp. (10), 412; (2), 413-925. [*Ibid.*] 1725. + Annales typographici ab artis inventae origine ad annum M.DCLXIV. Editio nova auctior & emendatior. Tom. I. Pars I.-II. pp. (2), xvi, 415; (2), 415-791. *Amstelodami, Humbert. 1733.* + Annalium typographicorum Tomus Quintus et ultimus; Indicem in Tomos Quatuor praeceuntes complectens. Pars I.-II. pp. viii, 536; (2), 573. *Londini, Darres & Du Bosc. 1741.* + Annalium typographicorum Supplementum adornavit M. Denis. 2 vols., 4to. *Viennæ. 1789.*

"Maillaire's valuable annals are indispensable in every bibliographical library."

—Horne's *Bibliography*.

MAJOR (J. R.) Bibliography of the First Letter of Columbus, describing his Discovery of the New World. By J. R. Major. 8vo. *London. 1872.*

Seventy-five copies only printed.

M[AJOR] (J[ohn]). Rational Madness : a Song, for the Lovers of Curious and Rare Books : adapted to the Popular Tune of "Liberty Hall," by J. M. 4to. *London*. [n. d.]

Fifty copies only privately printed.

MALCOLM (J. P.) Lives of Topographers and Antiquarians, who have written concerning the Antiquities of England, with a complete List of their Works. Rl. 4to. 26 Portraits.

London. 1815.

Includes a complete collation of their works, etc.

MALCOM (Howard). Theological Index. References to the Principal Works in every Department of Religious Literature, Embracing nearly 70,000 Citations, alphabetically arranged under two thousand heads. Rl. 8vo, pp. 487, (1).

Boston : Gould and Lincoln. 1868.

In a second edition some of the numerous blunders in this work were corrected. See *North American Review*, July, 1868.

MANGET (J. J.) Jo. Jacobi Mangeti Bibliotheca chemica curiosa, seu rerum ad alchemiam pertinentium Thesaurus instructissimus : ... 2 vols., folio, pp. (18), 938, Portrait ; (2), 904.

Genevæ, Chouet. 1702.

For other works by this learned writer see Petzholdt, pp. 574, 591, 600.

MANNE (E. de). Nouveau Dictionnaire des Ouvrages Anonymes et Pseudonymes la plupart contemporains avec les noms des auteurs ou éditeurs accompagné de notes historiques et critiques Par E. de Manne. Nouvelle édition revue, corrigée & très-augmentée, pouvant servir de supplément à tous les Manuels de Bibliographie jusqu'à ce jour. 8vo, pp. vii, 407. *Lyon : Scheuring*. 1862. + Troisième édition, très-augmentée. 8vo, pp. vii, 607. *Lyon : Scheuring*. 1868.

Supplementary to Barbier. See Quérard (J. M.), and Petzholdt, p. 106.

MARSDEN (W.) Bibliotheca Marsdeniana, Philologica et Orientalis. A Catalogue of Books and Manuscripts collected with a view to the general comparison of Languages, and to the Study of Oriental Literature. By William Marsden. 4to, pp. 309.

London : Printed by Cox. 1827.

Not printed for sale. This collection is now placed in the library of King's College, London. It is a most useful work of its kind ; an alphabetical catalogue of authors is followed by a classed catalogue of the books in the various languages. See Petzholdt, p. 685.

MARSDEN. A Catalogue of Dictionaries, Vocabularies, Grammars, and Alphabets in Two Parts. Part I. Alphabetical Catalogue of Authors. Part II. Chronological Catalogue of Works

in each Class of Language. By William Marsden. 4to, pp. (6), 156. *London*. 1796.

MARTIN (J.) A Bibliographical Catalogue of Books Privately Printed, including those of the Bannatyne, Maitland and Roxburghe Clubs, and of The Private Presses at Darlington, Auchinleck, Lee-Priory, Newcastle, Middle Hill, and Strawberry Hill. By John Martin, F.L.S. 2 vols., 8vo, pp. xiv, 314; (4), 317-563. *London*: *J. and A. Arch*; ... M.DCCC.XXXIV.

Fifty copies printed on large paper. The accounts of the various clubs and private presses are not included in the second edition.

MARTIN. Bibliographical Catalogue of Privately Printed Books. By John Martin, F.S.A., Librarian, Woburn Abbey. Second Edition. 8vo, pp. xxv, 593.

[*London*: *Woodfall and Kinder*.] M.DCCC.LIV.

Two hundred and fifty copies printed, of which fifty are on large paper. The collector should secure both editions. See Petzholdt, p. 13.

MARVIN (J. G.) Legal Bibliography, or a Thesaurus of American, English, Irish, and Scotch Law Books. Together with some Continental Treatises. Interspersed with Critical Observations upon their various Editions and Authority. To which is prefixed a Copious List of Abbreviations. By John Marvin, Counsellor at Law. ... 8vo, pp. vii, 800.

Philadelphia: *T. & T. W. Johnson*. 1847.

Prefixed is a copious list of abbreviations, and a good index of subjects.

MASCH (A. G.) Bibliotheca Sacra. See Le Long (J.), p. xc.

MASKELL (W.) Selected Centuries of Books from the Library of a Priest in the Diocese of Salisbury. By Rev. W. Maskell. 8vo. *London*: *W. Pickering*. 1843.

A catalogue raisonné of three hundred rare books, of which very few copies were printed.

MASON (S.) Bibliotheca Hibernicana; or Descriptive Catalogue of Sir Robert Peel's Select Irish Library. By Shaw Mason. 8vo. Map and Facsimiles. *London*. 1823.

Fifty copies only printed.

Masonic Books. See [Gassett (H.)], and Petzholdt's *Bib. Bibliog.*, p. 471, et seq.

MASSACHUSETTS. Catalogue of the Library of the Massachusetts Historical Society. 2 vols., 8vo, pp. vii, 732; vii, 651.

Boston: *Printed for the Society*. M.DCCC.LIX.

A valuable work of reference for books and pamphlets printed in and relating to America. A few copies were printed on large paper in 4to.

MATON (W. G.), and RACKETT (T.) An Historical Account of Testaceological Writers. By William George Maton, and Thomas Rackett. ... 4to. London. 1804.

From the "Transactions of the Linnean Society," vii. 119-244. Translated into French by M. Boulard. 8vo. Paris: Garnery, 1811. See Petzholdt, p. 560.

MAUNSELL (A.) The first Part of the Catalogue of English printed Bookes: Which concerneth such matters of Diuinitie, as haue bin either written in our owne Tongue, or translated out of anie other language: And haue bin published, to the glory of God, and edification of the Church of Christ in England. Gathered into Alphabet, and such Method as it is, by Andrew Maunsell, Bookeseller. Folio, pp. (8), 123. London: Printed by Windet. 1595. + The Seconde parte ... pp. (6), 27.

London: Printed by Roberts. 1595.

"This is not only very rare, but one of the most valuable bibliographical books we have remaining."—DR. BLISS. See also Petzholdt, p. 342.

MAXWELL (Sir Stirling). An Essay towards a Collection of Books relating to Proverbs, Emblems, Apophthegms, Epitaphs, and Ana, being a Catalogue of those at Keir. 8vo.

London. 1860.

Privately printed, and very rare.

MÉCÈNE ET PHOTIUS. Le Bibliothécaire. Archives d'Histoire littéraire, de Biographie, de Bibliologie et de Bibliographie, rédigées par Mécène et Photius, ... 8vo, pp. 64.

Paris, au Bureau du Bibliothécaire. 1844.

No. 1. Juillet, 1844—no more published.

MEERMAN (Gerhard). Origines Typographicæ. 2 vols., 4to, pp. xi, (1), 260; viii, 312. 2 Portraits, 10 Tables.

Hagæ Comitum, N. Van Daalen. 1765.

Also on large and fine paper.

MEIKLE (W.) The Canadian Newspaper Directory; or, Advertiser's Guide: containing a complete List of all the Newspapers in Canada, the circulation of each, and all information in reference thereto. By W. Meikle. 8vo, pp. 60. Toronto. 1858.

MELBOURNE. Catalogue of the Melbourne Public Library for 1861. Rl. 8vo, pp. lxiv, 582; (2), 27, xxxv. Plate.

[Victoria. 1861.]

[MELZI (Gaetano de' Conti).] Bibliografia dei Romanzi e Poemi cavallereschi Italiani Seconda Edizione corretta ed accresciuta. 8vo, pp. viii, 380. Milano: Tosi. 1838.

See Petzholdt, p. 720.

M[ELZI]. Dizionario di Opere anonime e pseudonime di Scrittori Italiani o come che sia aventi relazione all' Italia di G. M. 3 vols., 8vo, pp. (4), 482; (4), 483; xvi, 701.

Milano: Pirola. 1848-59.

MENDEZ (F.) *Typographia Española ò Historia de la Introduccion, Propagacion y Progresos del Arte de la Imprenta en España. A la que antecede una Noticia general sobre la Imprenta de la Europa, y de la China: adornado todo con Notas instructivas y curiosas. Tom. 1. Su Autor Francisco Mendez. Sm. 4to, pp. (2), xviii, 427.*

Madrid, impr. de la Vidua de Ibarra. 1796.

"An indispensable work to the student of Spanish bibliography. Contains a short history of printing in Europe and China, and 59 plates of ancient writing." The death of the author prevented its completion.

MERCKLIN (G. A.) *Lindenius renovatus, sive, Johannis Antonidae van der Linden de Scriptis Medicis Libri duo: ... Noviter praeter haec additâ plurimorum Authorum, ... Vitae Curriculum succinctâ Descriptione: Adscitâ undique ab ... Anno M.DC.-LXII. usque ad praesentem continuati, dimidio penè amplificati, perplurimùm interpolati, & ab extantioribus mendis purgati à Georg. Abrah. Mercklino. 4to, pp. (22), 1158; (6), 160.*

Norimbergae: Endter. 1686.

Part II. has a separate title-page, pagination and register. See Petzholdt, p. 573.

MERRYWEATHER (F. S.) *Bibliomania in The Middle Ages. Or Sketches of Bookworms, Collectors, Bible Students, Scribes, and Illuminators, from the Anglo Saxon and Norman Periods, to the Introduction of Printing into England; with Anecdotes, illustrating the History of the Monastic Libraries of Great Britain, in the Olden Time. By F. Somner Merryweather. Sm. 8vo, pp. iv, 218.*

London: Merryweather. M.DCCC.XLIX.

"Treats of every subject connected with the Bibliography of the Middle Ages in Great Britain."—*Literary Gazette.*

MEUSEL (J. G.) See Struvio (B. G.)

MIDDLETON (Conyers). *Dissertation concerning the Origin of Printing in England, shewing that it was first introduced and practised by our countryman, William Caxton, at Westminster, and not by a foreign printer at Oxford. Sm. 4to, pp. 29.*

Cambridge. 1735.

An interesting treatise, with an account of the several productions of Caxton.

[MILLER (John).] *Fly Leaves; or, Scraps and Sketches, Literary, Bibliographical and Miscellaneous, consisting of Notes on*

Antiquarian and Historical Subjects, Collections towards neglected Biography, ... Choice Specimens of Ancient Poetry, chiefly from unpublished MSS. ... With numerous Bibliographical Notices, etc. 2 vols., 12mo, pp. x, 189; xii, 180.

London: John Miller. 1845-55.

First and Second Series—all published.

MONTFAUCON (Dom Ber. de). *Bibliotheca Bibliothecarum Manuscriptorum nova*. 2 vols., folio. Paris: Briasson. 1739.

A list of all the manuscripts which the author saw or heard of in forty years researches among European libraries.

MONTFAUCON. *Bibliotheca Coisliniana olim Segueriana, seu omnium manuscriptorum Græcorum quæ in eâ continentur accurata descriptio*. Folio. Parisiis: Guérin. 1715.

MONTFAUCON. *Diarium Italicum sive ... bibliothecarum ... notitiæ ... itinerario Italico collectæ*. 4to. Parisiis. 1702.

This was highly esteemed, and translated into English. Ticoneri criticised it in "Osservazioni"—*Roma*. 1709. 4to—and Riccobaldi defended it in an "Apologia," *Venezia*. 1710. 4to.

MOREAU (Célestin). *Bibliographie des Mazarinades publiée pour la Société de l'Histoire de France par C. Moreau*. 3 vols., 8vo, pp. (6), lxiv, 426; (6), 398; (6), 464.

Paris: Renouard et Cie. 1850-51.

Concerning this curious work see Petzholdt, p. 227.

MORENI (D.) *Bibliografia storico-ragionata della Toscana o sia Catalogo degli Scrittori che hanno illustrata la Storia delle Città, Luoghi, e Persone della medesima raccolto dal Sacerdote Domenico Moreni*. 2 vols., 4to, pp. xii, 531; xii, 551.

Firenze: Ciardetti. 1805.

MORES (E. R.) *A Dissertation upon English Typographical Founders and Foundries, with Appendix*. By Edward Rowe Mores. Rl. 8vo. London. 1778.

"Of this curious and valuable work only one hundred copies were printed; of the Appendix, by Nichols, pp. 8, only eighty."—LOWNDES' *Manual*.

MORGAN (H. J.) *Bibliotheca Canadensis: or A Manual of Canadian Literature*. By Henry J. Morgan, ... Imp. 8vo, pp. xiv, 411. Ottawa: Printed by G. E. Desbarats. 1867.

Very scarce; most of the copies having been destroyed by fire. It is to be regretted that when the author undertook this work he had not made himself better acquainted with the duties of a bibliographer—to say that it is carelessly done, is but mild criticism. The critical notices are numerous, voluminous, and often unnecessary.

MORRILL (F. K.) *The Amateurs' Guide for 1872. A Complete Book of Reference, relative to the Amateur Editors, Authors, Printers and Publishers of America. Written and Compiled by Fred. K. Morrill. 32mo, pp. 100. Chicago. 1872.*

MORTILLARO (V.) *Studio bibliografico di Vincenzo Mortillaro. Seconda Edizione. 8vo, pp. 120. Palermo: Solli. 1832.*

Concerning this *see* Petzholdt, p. 51.

MOSS (J. W.) *A Manual of Classical Bibliography: comprising a copious detail of the various Editions of the Greek and Latin Classics, and of the Critical and Philological Works published in illustration of them, with an Account of the principal Translations, into English, French, Italian, Spanish, German, etc. By Joseph William Moss. Second Edition, Completed to the end of 1836, by the addition of a Supplement, containing a Bibliographical Index of several thousand Editions which have appeared either here or abroad since the original publication of this work in 1825; ... 2 vols., 8vo, pp. vii, 544; (2), 731; Supplement, (74). London: Bohn. 1837.*

MOULE (T.) *Bibliotheca Heraldica Magnae Britanniae. An Analytical Catalogue of Books on Genealogy, Heraldry, Nobility, Knighthood, & Ceremonies: with a List of Provincial Visitations, Pedigrees, Collections of Arms, and other Manuscripts; And a Supplement, enumerating the principal Foreign Genealogical Works. By Thomas Moule. Rl. 8vo, pp. xxiii, 668. Plate. London: Printed for the Author. 1822.*

Also on large paper. "An accurate and valuable work."—LOWNDES.

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MULLINS (J. D.) Free Libraries and News Rooms, their Formation and Management. 12mo.

London: H. Sotheran & Co. 1870.

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MUÑOZ (T.) Diccionario bibliográfico-histórico de los Antiguos Reinos, Provincias, Ciudades, Villas, Iglesias y Santuarios de España, por Tomas Muños y Romero. Obra premiada por la Biblioteca nacional en el concurso público de enero de 1858, é impresa á expensas del Gobierno. Rl. 8vo, pp. vii, 329.

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MURHARD (F. W. A.) Litteratur der mathematischen Wissenschaften. Von Fr. Wilh. Aug. Murhard. 5 vols., 8vo, pp. (2), xxii, 256; (2), xviii, 436; xvi, 360; (8), 343; (4), vi, 243. *Leipzig: Breitkopf und Härtel.* 1797-1805.

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See Petzholdt, pp. 13, 51, 54, 368, 455. Also: Histoire des Bibliothèques publiques de Bruxelles. ... 8vo. *Bruxelles.* 1840.— Histoire de la Bibliothèque publique de Louvain. ... 8vo *Bruxelles.* 1841.— Histoire de la Bibliothèque publique de Liège. ... 8vo. *Bruxelles.* 1842.— Projet d'un nouveau bibliographie des connaissances humaines. ... 8vo. *Bruxelles.* 1839.

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Concerning this see Petzholdt, p. 749.

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Catalogue of the Books on Bibliography, Typography, and Engravings, in the New York State Library. 8vo, pp. 143. *Albany: Charles Van Benthuysen, Printer.* 1858.

Catalogue of the New York State Library, 1872. Subject Index of the General Library. 8vo, pp. xvii, (1), 651. *Albany.* 1872.

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NICHOLSON (J. B.) A Manual of the Art of Bookbinding: ... designed for the Practical Workman, the Amateur, and the Book-Collector. By James B. Nicholson. 12mo, pp. 318.

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No. 6,292 is the celebrated Valdarfer Boccaccio of 1471, the only known copy, which was purchased by the Marquis of Blandford for £2,260, the highest price ever paid for a single volume. Dibdin gives (*more suo*) a long account of the contest for this volume in his *Bibliographical Decameron*, iii. 62-65. The Roxburghe Club was one of the results of this famous sale.

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London. 1796.

The first edition of the English portion is *London, 1696. 8vo, pp. 238, (34).* The second edition, *London, M.DCC.XIV. Folio, pp. xviii, 272.* The third edition, *London, 1736. Folio, pp. xviii, 272.* The letter to Kennett was first printed in 1702. The first edition of the Scottish portion is *London: Child. 1702. 8vo, pp. 2, 4, xl, 376.* The Irish portion was first printed *Dublin: Taylor. 1724. 8vo, pp. xxxix, 256.*

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For other works by this eminent bibliographer see Catalogue of the Astor Library, also Petzholdt's *Bibliotheca Bibliographica*.

NOPITSCH (C. C.) Literatur der Sprichwörter. Ein Handbuch für Literarhistoriker, Bibliographen und Bibliothekare. Verfasst von Christian Conrad Nopitsch. 8vo, pp. (4), viii, 284. *Nürnberg. 1822.* + Zweite Ausgabe. 8vo, pp. viii, 284. *Nürnberg: Ebner. 1833.*

To collectors of works, containing early or local proverbs, a study as entertaining, as useful to the etymologist, this manual will be found indispensable, as there are many works, particularly among those early printed, which contain proverbs among other matter, though not clearly stated in the title; it is, in fact, a very extensive chronological list of proverbial works, and a collection of proverbs in all languages. See Petzholdt, p. 697.

NORTON (C. B.) Norton's Literary Letter, ... 4to. 5 Nos. *Charles B. Norton ... New York. 1859-60.*

Includes the Bibliography of Maine, New Hampshire, and Vermont.

Notices relating to the Bannatyne Club, with Critiques on its Publications. 4to. *Edinburgh. 1836.*

Fifty copies privately printed.

Nouveau Manuel de Bibliographie Universelle. [Par F. Denis, P. Pinçon, et De Martonne.] *Paris. 1857.*

NOUVION (Victor de). Extraits des auteurs et voyageurs qui ont écrit sur la Guyane, suivis du catalogue bibliographique de la Guyane. 8vo, pp. xcii, 616. *Paris: Bèthune et Plon. 1844.*

The catalogue occupies pp. 579-616. "Publications de la Société d'Études pour la colonisation de la Guyane française," No. 4.

NUTT (D.) A Catalogue of Theological Books in Foreign Languages, ... On Sale by David Nutt. With Appendix. 8vo, pp. viii, 600. *London.* MDCCCLVII.

The notes to this catalogue are replete with bibliographical information.

NUTT. A Catalogue of Foreign Theology ... By D. Nutt ... 8vo, pp. vii, (1), 372, Appendix, 55. *London.* 1837.

NYERUP (R.) Spicilegium bibliographicum. Describitur in tribus speciminibus semicenturia monumentorum typographicorum rarissimorum, quæ Cl. M. Maittaire ignota fuere. 18mo. *Hauniae.* 1783.

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A universal literary lexicon of Denmark, Norway, and Iceland, giving an account of authors and their works, with dates and particulars of editions.

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See *Pamphleteer*, n. 279-296.

O'CALLAGHAN (E. B.) A List of Editions of the Holy Scriptures and Parts thereof, Printed in America previous to 1860, with Introduction and Bibliographical Notes, by E. B. O'Callaghan. Rl. 8vo, pp. liv, 415. Facsimiles.

Albany: Munsell & Rowland. 1861.

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